



THE NEW YORK DRAMATIC MIRROR.



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THE AUTHORSHIP OF THE SHAKESPEARE PLAYS

BY RICHARD DONNELLY

It has been suggested to me that an article upon the question of the authorship of the so-called Shakespeare Plays would be acceptable to the readers of THE DRAMATIC MIRROR. I am, of course, aware that the prejudices of all play-actors are naturally hostile to a theory which claims that the great plays were not written by the play-actor of Stratford.

It is but reasonable that there should be a class feeling of this kind. And yet, it seems to me that intelligent actors must desire to know the truth upon this as upon all other subjects.

If William Shakespeare, or, as he wrote the name himself, William *Shakspeare*, was not the author of the plays; if his brain was incapable of them; if he was an almost illiterate man, of the most moderate abilities; if he was of a coarse, common and sordid nature, then certainly no actor of intelligence will desire to pay him the honors due to the greatest of the human species, simply because he strutted his brief hour upon the stage of the Curtain or the Globe play-houses.

To do this would be an abdication of common sense, of which only the most idiotic could be capable.

In the argument of the question we have, of course, no positive testimony, apart from the Cipher in the Plays themselves, of which I shall speak hereafter. We have no declaration, of Shakspeare himself, that he did not write the plays; any more than we have any such declaration from him that he did.

We must resort to circumstantial evidence to sustain our contention; and yet we know that the converging lines of a thousand circumstantial items of proof are oftentimes more powerful than one direct declaration. It has often happened that even the plea of guilty of the supposed criminal has been shown to be the outcome of a disordered mind—hundreds of men have accused themselves of crimes they never committed. And very often the direct testimony of a perjured witness, against an honest man, has been overthrown by a hundred minute circumstances which established his innocence.

What are the facts, then, that lead us to believe that William Shakspeare, of Stratford-on-Avon, did not write the so-called Shakespeare plays?

I. The plays show the most profound scholarship.

A considerable part of Henry V. is written in French, and accurately written at that. It requires a much more complete knowledge of a language to write it correctly than to read it.

The plots of a number of the comedies and tragedies were derived from Italian works, of which there were no translations when the plays were written, so that there is a strong presumption that the author must have been able to read Italian.

Othello is taken from the Italian of Cinthio's Il Capitano Moro, of which no translation was known to have then existed.

The play of Cymbeline was drawn from one of Boccaccio's Italian novels, untranslated at that time.

Twelfth Night is founded upon two Italian comedies, of which there was then no English version.

The Two Gentlemen of Verona was taken from a work of Jorge de Montemaya, not translated until after the production of the play.

The Merchant of Venice is based on Il Pecorone, an Italian novel not Englished at that time.

Richard Grant White proved that the author of the plays had read the Orlando Furioso in the original Italian, and that the very words are borrowed, as well as the thought. The famous passage in Othello, "Who steals my purse steals trash," was borrowed from the "Orlando Innamorata" of Berni, "of which poem to this day there is no English version." The author of the plays was even familiar with Italian proverbs.

He must also have been able to read Spanish. A number of instances can be given where he borrowed from that language. The famous lines—

*When we are born we cry, that we are come
To this great stage of fools,*
are taken from the Spanish proverb:

*When I was born I cried, and every day shows
why.*

His knowledge of Greek and Latin was extensive and accurate. A thousand proofs can be given to show that he borrowed from some even of the least read of the classic authors. Sophocles, Euripides, Dares, Phrygius, Ovid, Horace, Virgil, Lucretius, Statius, Catullus, Plato, Seneca, Plautus, Aeschylus, and a host of other writers of antiquity, contributed to his pages. Forty per cent. of the words used by him are of Latin origin, "a larger proportion than is now used by our best writers."

It has been shown, by the scholars engaged in the preparation of the "New English Dictionary," now being published, on a magnificent scale, in England, that in the first two hundred pages of the work, which brings us down to the word *air*, one hundred and forty-six words were invented or created by the writer of the Shakespeare Plays, and first appeared in the pages of those plays! And the same ratio, applied to the whole English vocabulary, will show that *the man who wrote Shakespeare added five thousand new words to our language!*

When we stop and think that no scholar of this generation has added a single word to our vocabulary, we not only perceive the extent of the debt we owe to the wonderful man who wrote the plays, but we also see that he must have been a man of profound scholarship and the loftiest purposes.

II. Shakspeare's Education.

When it is remembered that William Shakspeare, according to the traditions of his native town, left school at fourteen years of age, and was then bound 'prentice to a butcher; was repeatedly whipped and imprisoned for petty offences, and was compelled to fly to London, while still little more than a boy, for killing Sir Thomas Lucy's deer; and there held horses at the door of the play-house, and became a servant and call-boy in the theatre, and finally rose to become a second-class actor, it is impossible to see where he could have acquired all this vast learning.

And it is still more impossible that he could have been studious enough to have acquired it, and yet no tradition (and we have many concerning him) has spoken of his scholarly traits or studies. There is no evidence that he ever owned a book in his life. The British Museum possesses a copy of Montaigne with the name "Wm. Shakspeare" on the title-leaf; but it has been forced to admit that the signature is a forgery.

Shakspeare made a will in which he disposed of his sword, his silver-gilt bowl, his second-best bedstead and his old clothes, but there is no reference in it to any library or books, or manuscripts or plays. And yet at the time of his death one-half of the immortal plays had never been published, and he left them to the chance of the original copies being burned up or torn up by his illiterate relatives. His daughter, Judith, at the age of twenty-seven, signed her name with a cross!

III. Not a scrap of writing from the pen of Shakspeare survives except the three signatures to his will, and one to a mortgage; and these are plainly the work of an illiterate man.

No letter of his to any person; no part of the original manuscripts of any of the plays, and no letters to him, except one asking for the loan of a sum equal to \$1,500 to-day, are in existence.

The British Museum, which holds tons of manuscripts of the age in which Shakspeare lived, possesses not a scratch of a paper from the man who (it is written) the plays, was the greatest Englishman that ever lived.

IV. The life of the man of Stratford was in no sense a noble one.

The first tradition we have of him is that he got beastly drunk and fell by the roadside, and slept all night under a tree, which is to this day called "Shakspeare's tree." The last tra-

dition we have of him is of another drunken spree, which brought on his death.

The only records he left behind him are a series of law-suits to recover money loaned on malt sold. In one case he prosecuted the surety of one of his debtors, and put him in prison! Grant White says: "We clamor for bread and our teeth encounter these stones."

He made false and fraudulent applications for a coat-of-arms, for his father; and when it was refused him he proceeded to use it anyway. And it was placed by his relatives on his monument over his remains in Stratford church!

He united with two other rich men to plunder the poor people of Stratford of their rights to certain common lands, which had been possessed by them and their ancestors from time immemorial.

Indeed, all the facts, dug up by the patient toil of the antiquarians, go to show that he was a close-fisted, grasping, greedy, land-grabber and money-lender. Not one tradition has come down to us which ascribes to him a single noble or generous act, or a single scholarly or elevated expression.

V. But there is one other point that settles forever, in my judgment, the claim of Shakspeare to the plays.

We know his whole biography: (1) leaving school at fourteen, (2) butchers' prentice, (3) poacher, (4) run-away, (5) horse-holder, (6) "servitor," (7) call-boy, (8) actor, and (9) manager. No tradition refers to him as a lawyer, or as a student of law, and yet nothing is clearer than that the author of the plays was an accomplished and learned lawyer.

Lord Chief Justice Campbell, of England, says, "the author was very familiar with some of the most abstruse proceedings in English jurisprudence."

Franklin Fiske Heard says: "Shakspeare was very familiar with some of the most refined of the principles of the science of special pleading, a science which contains the quintessence of the law. . . . *he must have obtained a knowledge of it from actual practice.*"

Chief Justice Campbell says: "Whenever Shakespeare indulges in his fondness for law terms, he uniformly lays down good law. . . . While novelists and dramatists are constantly making mistakes as to the law of marriage, of wills and of inheritance, to Shakespeare's law, lavishly as he propounds it, there can be neither *demurrer*, nor *bill of exception*, nor *writ of error*."

The dialogue of the grave-diggers in Hamlet is a burlesque of the case of *Hales vs. Petit*, which appears in the first volume of Plowden's Reports; which was printed in Norman-Latin law-jargon, with black-letter type; *utterly unintelligible to the laymen of Shakspeare's time, as it is to the laymen of to-day*. And yet the author of the plays had read it!

In short, the proofs are overwhelming and conclusive that the author of the plays was a lawyer, so full of his profession that the language of his craft bubbled to his lips on all occasions, and was placed by him indifferently in the mouths of men, women and children, Frenchmen, Englishmen, Italians and Egyptians.

Let us then express our conclusions in the following syllogisms:

1. The author of the plays was a profound scholar, conversant with the literature of ancient Greece and Rome, and with many modern languages.

2. There is no proof that Shakspeare had any other education than that he received, before he was fourteen years of age, in the poor, little, village school of Stratford, where it is doubtful if even the English language was taught.

3. Therefore, it is not probable that Shakspeare wrote the plays.

Again:

1. The plays show that the real author was a man of noble and elevated nature, of a benevolent spirit, and with a warm love for humanity.

2. The evidence shows that Shakspeare was a man of low, dissipated and sordid nature; a money-lender, a land-grabber, and (in the matter of the coat-of-arms), a fraud.

3. Therefore, the probabilities are great that Shakspeare did not write the plays.

Again:

1. The real author of the plays was a thoroughly learned lawyer; a reader of Norman-Latin; a student of Plowden's Reports; a lawyer, saturated by daily practice, in the vernacular of his profession.

2. No one ever pretended that William Shakspeare was a lawyer.

3. Therefore it follows, incontestably, that he never wrote the plays.

I may continue the discussion of this question in a subsequent article.

NEXT WEEK:
A FEW FOR THIS WEEK.

By ALBERT ELLERY BERG.

"INDISPENSABLE."

Lowell, Mass., *Daily Courier*, Sept. 6.

THE NEW YORK DRAMATIC MIRROR, which has long been recognized as the leading representative newspaper of the dramatic profession, is now more worthy of that proud distinction than ever before. By the constant addition of new and valuable features it has become indispensable to all who desire to keep thoroughly well informed of the news of the dramatic world. As a critic of theatrical matters it is fair and able, and a consistent advocate of everything that tends to the bettering of public amusements.

WELL IN HAND.

Work on the art and literary departments of the Christmas number of THE NEW YORK DRAMATIC MIRROR has already commenced, and, if such a thing is possible, this year's number will surpass the last one.—*Denver Times*.

THE MIRROR not only believes in the possibility suggested in the paragraph quoted above, but it firmly intends to turn it into a reality.

The art features of this year's Christmas edition were begun as early as June last, and they will be more numerous, more beautiful and more varied in character than ever.

Some striking departures will be made in the 1890 Christmas MIRROR, which will place it far ahead of its previous special issues. We mean that it should be the largest, the handsomest, and altogether the most remarkable holiday number ever published in America. We may fail to eclipse the finest of the Paris and London prints, but we mean to succeed in doing it if we can.

The best artists have been engaged, and the best engravers and lithographers. The cover, which is already designed, will be a revelation in its way. The contributors will be numerous and distinguished and the letter-press as entertaining as usual.

Advertising space in The Christmas MIRROR should be engaged early. This number is a large undertaking, requiring the best workmanship and lavish care, so that copy for professional announcements must be sent in in good season.

PLAYS FOR THE LYCEUM.

E. H. Sothern has invited Jerome K. Jerome, the author of *The Maister of the Woodbarrow*, to come to New York as his guest. Mr. Jerome is at work on an original play for the Lyceum stock company, and is to have the manuscript completed by next Spring.

Haddon Chambers, who is to direct the rehearsals of his play, *The Idler*, which is shortly to be produced at the Lyceum, is due in New York on Oct. 3. Mr. Chambers is to bring over a second play for the use of Daniel Frohman, and is under contract to write a third piece for the latter.

The next play of American authorship to be presented at the Lyceum will be from the pen of Henry Guy Carleton. But the American drama will probably take a back seat this season in New York—at least, so far as the stock companies are concerned.

THE NEW YORK DRAMATIC MIRROR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BRONXWELL—Miss Morrison, 80 p. m.
BROWN THEATRE—Mr. JOHN BROWN, 80 p. m.
CAGLE—Miss, 815 p. m.
DALE'S THEATRE—A. POPE BROWN, 815 p. m.
FORTINETTE'S STREET THEATRE—GOOD OLD TIMES,
8 p. m.
FIFTH AVENUE THEATRE—C. S. TANNER, 80 p. m.
GRAND OPERA HOUSE—DAMNATION ALIVE, 80 p. m.
H. B. FISHER THEATRE—DEVIL'S WHISKEY, 80 p. m.
GROSENSTEIN'S OPERA HOUSE—THE BOMBS, 80 p. m.
HOTEL AND GIRL'S—VANITY AND CURIOSITY, 80 p. m.
LYCEUM THEATRE—MONTAGUE WOODSWELL, 80 p. m.
MADISON SQUARE THEATRE—HEART BREAKER, 80 p. m.
NEW YORK—A. FOLIO BROWN, 80 p. m.
PROCTER'S THEATRE—RE. T. COOPER OF HOME, 80 p. m.
STAR THEATRE—THE SENSATION, 80 p. m.
STONY FISHER'S THEATRE—HARRY KIRKELL'S VAUDEVILLE, 80 p. m.

THAT VICIOUS CLAUSE.

THE Boston *Traveler* and other influential journals concur in The Mirror's denunciation of the vicious "two weeks' notice" clause that is inserted in nearly all contracts between managers and actors.

This objectionable clause practically permits either party to a contract to nullify it at will, with or without good and sufficient cause. No such agreement is binding beyond two weeks in advance, and the very purpose of a contract—protection of the persons that enter into it—is virtually thwarted at the date on which it is signed.

This arbitrary stipulation offers a convenient avenue for unjust discharges and leaves the sufferer without redress. And sometimes it is used in the most dishonorable way.

The case of Miss Maida Craigan shows how this clause can be brought to bear to throw an actor out of employment almost at the beginning of the season, while other offers have been rejected meantime because the actor supposed the contract would be carried out in good faith.

The "two weeks" clause can be utilized by a manager for almost any reason or pretext under the sun. He may urge the desire to economize. Or he may wait until he gets his company into a remote portion of the country and then discharge them, announce a "reorganization," and hire the same people over again at greatly reduced salaries. Or he may close his season, by giving the usual notice, and offer no reason at all.

It may be urged, on the other hand, that the actor enjoys the same privilege, and that he can give notice and leave a manager in the lurch, to accept a better engagement elsewhere, or merely to gratify a whim.

And, in theory, this is perfectly true; but experience has shown that actors rarely take advantage of the "two weeks" clause (although in thoughtless Summertime they sometimes catch the contract fever and dispose of their services to several companies

simultaneously), the chief offenders belonging to the managerial fraternity.

A contract containing the "two weeks" clause is valueless, either to manager or actor except in so far as it provides a convenient legal method for the one to get rid of the other. Therefore, we say that clause is vicious and demoralizing, and that while it continues to be inserted in theatrical contracts there can be no mutual confidence, no certainty for either party, and more particularly, no protection for the actor.

What this profession needs more than anything else at the present time is commercial integrity. That cannot be established so long as actors make conflicting contracts; employing managers insist on the "two weeks" clause; traveling managers cancel dates with impunity, and companies are organized and taken on the road with less capital than is necessary to start a reputable peanut stand.

Things must be brought down to a sound business basis before the management of theatrical companies can take rank with other pursuits. Actors must come to regard their word and bond as sacred; managers must proceed on careful commercial principles, fulfilling their agreements and deserving the confidence they claim from the profession and the public, and the infamous "two weeks" clause must be stricken from contracts between managers and actors.

In no other reputable business do such loose methods prevail as in the theatrical calling. They are seen in shattered contracts, canceled dates, disbanding companies, unpaid salaries and various forms of sharp practice.

Of course, these methods are not employed by the majority, else the theatrical business would collapse completely. But the disreputable, irresponsible minority are very much in evidence, and they manage to bring a good deal of discredit and distress upon their honest neighbors.

THE MIMES MOUSTACHE.

OUR friend, the Los Angeles *Times*, declares that "the natural moustache of the actor denotes the man of conceit, and the bare upper lip the man of devotion to art."

This does not always follow, with all due deference to our Occidental contemporary. The bare upper lip is as much a necessity for the actor as is the pencil for the artist or the pen for the writer; it is simply one of the equipments of trade. No actor in the lower ranks could attempt to gain a footing upon the stage if he persisted in maintaining a moustache.

One of the demands of the manager is the shaven lip, and it is always enforced with the tank and file of the profession. It is therefore certain that before an actor could attempt any suchfeat as the retention of this cherished latal adornment, he must needs have attained a position where he could afford to dictate terms and where his services were of such value that his personal follies and fads were condoned.

It is very natural that a man who has worked faithfully at his chosen work for years and who has reaped pecuniary reward as a result, should wish to look like his brother men and to eschew the vulgar attention and remark which the Broadway actor strives for to such a marked extent. There are many men in the theatrical profession who prefer side-streets, un conspicuous raiment, and have all the other unostentatious tastes of a gentleman of the Nineteenth Century.

WESTERN JOURNALISM.

OUR courteous contemporary, the Toledo *Commercial*, says that The Mirror "now presents a more breezy and newsy appearance than ever before. Although its proprietor has no use for this or any other Western newspaper, a deserved compliment is in order any time, and here's ours."

We are glad to have the *Commercial's* good opinion, and equally glad of the occasion our contemporary affords us of expressing our appreciation of the dominant traits of Western journalism.

It may be true that we have "no use" for a good many newspapers, but they are not confined to any particular section of the country. And we wish to go on record right here as frankly acknowledging the undeniable fact that there is more chivalry, generosity, fair play and enterprise among the leading journals of the great West than can be found in the mean-spirited, unscrupulous,

pandorous newspapers that form the majority in the East.

There may be a lack of culture and refinement noticeable sometimes in the Western prints, but their character is honest and their tone is healthy, as a rule.

INTERNATIONAL COMITY.

OUR earnest transatlantic contemporary, the *Stage*, is reminded by the American actor discussion now progressing in London of the thorough airing which the subject got on both sides a few years ago when several American companies presented themselves in the British metropolis and failed to win approval from its critics and playgoers. Thus, the *Stage*:

Hence, after experiences as brief as they were unhappily bitter, the return of the companies in high dudgeon to their native shores; and hence the sorry tales of insular pride, prejudice, and sheer injustice that were poured into the naturally not unsympathetic ears of the chief organ of the American stage, THE NEW YORK DRAMATIC MIRROR. At the time we devoted considerable space in the course of the friendly controversy into which we were led with our esteemed contemporary, to the question at issue, which not merely concerned the groundless charge of the bias of critics against particular companies, but also affected important considerations of international amity on the part of two professions that were every day becoming better acquainted.

Our contemporary neglects to add that when the hue-and-cry of Protection for American Actors was raised by Mr. ADDISON and his devoted band of supporters, THE MIRROR materially aided in establishing its absurdity and impracticality, opposing it on broader grounds of "international comity" than our friend, the *Stage*, has yet seen fit to take in the several discussions that have arisen on the subject of American actors in England.

The day may yet come when London taste in matters of dramatic art will become as cosmopolitan as that of New York. Meantime, it must be confessed that the demolition of insular obstinacy goes forward very slowly.

POSTERS AND FIG-LEAVES.

PHILADELPHIA has its professional reformers, just the same as New York.

One of the Quaker City brood makes it his business to prevent the posting of what he terms "loud" theatrical pictures. Last week the bills of a burlesque star, exhibiting her in the light attire worn in that part of stage land, were displayed all over the city of eternal sleep with a date-sheet posted carefully across that portion of the figure which might excite alarm in the breast of the professional reformer in question. This was the local manager's way of propitiating the crank and obeying the letter of the Philadelphia ordinance against objectionable posters. But the device produced an impression similar to that wrought by the ascetic tin fig-leaves with which the late Pope PIUS caused the nude statues in the Vatican to be decorated, under the supposition that that would remove their "immodesty."

THE provision made by the Trustees of the Actors' Fund for the widow of Uncle Ben BAKER is utterly inadequate to her needs and decidedly unworthy of the donors. Will it be necessary for the profession to get up a benefit for Mrs. BAKER, or will the members of the Fund rectify the Trustees' parsimonious blunder at the next meeting of the Association?

THE London edition of the *Herald* suspended publication last week. Did the American-actors-in-England controversy wind it up?

A JOURNAL devoted to the india-rubber trade says that that material might be utilized in various ways on the stage. It has long been used in the box-office to make receipt-stories for the receptive press.

THE SHAKESPEARE Memorial Theatre project in Chicago seems to be languishing. Up to the present it appears to have got no further than newspaper announcements.

NUMBER two of THE DRAMATIC MIRROR QUARTERLY will appear on Saturday next. It will contain a rich complement of brilliant articles.

THE solitary dissentient from the stockholders' resolutions of confidence in Manager Aronson's management of the Casino emphasized the breadth of his vindication.

PERSONAL.

TEMPLETON.—The London authorities objected to Fay Templeton's dresses not very long ago. Philadelphia, not to be outdone, condemns her posters. But Miss Templeton doesn't mind these little difficulties in the path of art, and the managerial end probably welcomes them.

LEHMAN.—Philip H. Lehman, of Syracuse, has been committed to the Utica Asylum for the Insane. This arrangement saved him from the imminent danger of going to the penitentiary.

BOOTH.—Edwin Booth is troubled with a form of sciatica. He has frequent vertigo, and often when he rises to walk his legs are unsteady and he is obliged to lean on a chair for temporary support. Mr. Booth is recovering from the attack that caused anxiety to his friends a week ago, but there is grave reason to think that he will never again play with the old fire and energy.

MEADE.—Clarence W. Meade, the police justice recently appointed by the Mayor, as the reward of a peculiarly unsavory political "deal," was formerly an actor.

WILLIAMS.—It was not Lord Petre, but his cousin Lawrence Petre, that the soubrette Jennie Williams married a couple of weeks ago in England.

SPURGEON.—Mr. Spurgeon, the English preacher, has been abusing the London clergy for going to see Judah. Mr. Spurgeon's utterances on this subject show that he is as intolerant as the worst of them.

CLARK.—Arthur F. Clark, who received his training in criticising plays and players under Major McConnell of the Chicago *Times*, has been appointed dramatic editor of the Chicago *Mail*.

JEROME.—Jerome K. Jerome is thirty years of age. He was an actor for a couple of years before attaining his majority, and then he became a reporter, author and playwright. Barbara, Sunset, Fennel, and The Master of Woodbarrow constitute his list of acted pieces.

CRAIGEN.—Maida Craigen's plight is one that entitles her to the sympathy of the profession. Fortunately she is an actress whose services are in demand, so she will not long remain in the idleness forced upon her by the "two weeks notice" trick.

BROWN.—Harry and Lillie West Brown are inconsolable over the sudden death of their little son Frankie, which occurred in Paterson, N. J., last Wednesday. Membranous croup was the cause. Mr. and Mrs. Brown idolized the little fellow, whose sunny nature, bright mind and beautiful face attracted every one that saw him.

MASEY.—The Rev. Virgil Masey, an evangelist well-known in the South, is actually going to carry out his intention of combining acting with preaching. The tour will begin next week in The New Magdalen. Mr. Masey appearing as the stage clergyman, Julian Grey.

BUCHANAN.—Robert Buchanan has been accused of plagiarism again. This time the subject of the accusation is The English Rose, which it is charged is taken from The Priest's Oath, an adaptation from the French. Mr. Buchanan long since gave over original work. His ambition lies in the direction of tampering and tinkering.

SULLIVAN.—It is said that John L. Sullivan has made up his mind that if he continues to parrot his lines as Duncan Harrison taught them to him he will make slow progress along the line of histrionic achievement. He is determined, therefore, to make a bid for approval by using his own thinking-trap and speaking his noble sentiments in Honest Hands, etc., as if they originated therein.

WHISTER.—Mr. Whistler may have descended to the plane of Augustus Moon when he caned the latter for traducing him in the unsavory *Herald*, but it probably gave him at least one evening of pure, unadulterated satisfaction.

FLEMING.—Clarence Fleming, Rosina Vokes' manager, was married yesterday (Tuesday) to Isabella Stewart, a non-professional, at the home of the bride's parents, No. 235 West Forty-ninth Street, by the Rev. Wilton Merle Smith. The ceremony was private, the only persons present besides the immediate family being Mr. and Mrs. D. H. Wilson. The wedding tour is to be to Niagara Falls.

FISCHER.—Alice Fischer made a favorable impression in The Clemegean Case on Monday night, in spite of her surroundings. But why she should give a French accent to a Russian countess who is moving among French people in Paris, is one of those dark stage mysteries that can be explained on no rational ground. It is a matter of fact that educated Russians speak French better than the Parisians, whose pronunciation is regarded as inferior to that of the cultured people of Tours.

FERREE.—Helen Ferree is reported to have made a hit as Calice in W. H. Powers' *Ivy Leaf* company. Her acting and her dresses have received warm praise.

THE NEW YORK DRAMATIC MIRROR

THE USHER.



In Ushering
Send him who can't. The ladies call him, sweet.

—LOVE'S LABOUR'S LOST.

The trustees of the Actors' Fund have decided on the amount and duration of the pension to be paid to the widow of Assistant Secretary Baker.

It is the magnificent sum of \$65 a week, the payment thereof beginning last week and continuing until next June.

Comment on this superbly generous action is unnecessary; it speaks for itself.

But one cannot help thinking that had the Fund paid Mr. Baker a decent salary during the last nine years, he might have saved enough to leave his widow above the necessity of accepting the well-picked bone that is thrown to her now in order to silence the indignant murmurs of the profession and make a tardy show of the considerateness that was withheld from Uncle Ben during his patient, faithful labors for the Fund.

But the subject is not a pleasant one, particularly in view of certain unpublished circumstances that are known to a few of Mr. Baker's friends. The less said now, the better. At the proper time and in the proper place the matter may be brought up again.

Backer Universalt, of the Templeton company, writes me as follows:

We notice a note in your paper saying we had not paid salaries and that there had been one desertion in Washington. We presume you desire to do us justice, and in reply to this simply say that your informant lied, knowingly and willfully. We presume he is Alf C. Whelan, who was discharged in Washington for a bad case of B. H. Instead of owing salaries, we have yet due us over \$1,000 for moneys advanced to various members of the company. Whelan (whom you say left) owes us \$250 on this score and has assumed responsibility for \$250 more. Whelan thought that he had us in a hole by acting in such a way that we had to honour him. If you will publish this information you will be stating the truth of the matter.

Mr. Universalt presumes more than was printed. The Mirror did not say that Mr. Whelan left the company, nor did it mention his name. The rest of the paragraph was based on a Washington dispatch to the New York papers.

But I am glad to hear that Templeton stock is booming and that salaries are paid in advance.

Mr. Spurgeon, the reverend gentleman who formerly distinguished himself by sliding down the balusters of his Metropolitan Tabernacle pulpit, in the presence of a large and breathless congregation, now leaves those acrobatic performances to giddy young men like Bier Talmage.

All of Spurgeon's gymnastics nowadays are verbal, but they equal the physical exhibition in daring and agility.

The other day he indulged in one of these startling feats when he "went" for the devoted band of clerics who accepted Willard's invitation to taste the moral quality of Judah at a special Shaftesbury matinee.

"There are," said Spurgeon, "no amusements too vile, for her pastors have filled the theatres of late, and have set their mark by their clamors on the labors of play-actors. To this we have come at last, to which we never came before—no, not in Rome's darkest hour—and if you do not love Christ enough to be indignant about it, the Lord have mercy upon you."

The Lord have mercy upon Spurgeon, and all the rest of the un-Christian Christians in the same boat with him, say I.

Barton Hill awoke an amusing train of recollections in Edwin Booth's mind the other day in the course of a conversation regarding Uncle Ben Baker.

"It was in '56," said Hill, "and you were making your first starring tour in the East under Ben's management. You reached Buffalo where I was leading man in the local stock company. I remember how during your two weeks' stay I spent every afternoon in your room at the hotel on Main Street, opposite the churches. Do you remember what you and Ben and I were doing those days?"

Booth shook his head at a loss.

"Well," continued Hill, "we each plied a needle. We were sewing a great gross of 'concaves' on a home-made armor—the first, I think, you ever owned. While we stitched away we pulled at our pipes and told stories. Do you remember now?"

"Yes," said Booth, with a smile, "it comes back to me. And when the concaves were all sewed on and that armor was donned, I felt more real satisfaction than I ever got out of the 'sumptuous' trappings that I wore in later years. Ah, me! But that was many years ago."

Carados, of the London *Refugee*, wonders what Cecil Raleigh has been doing to THE MIRROR editor?

If Carados really wanted an explanation of my reference to Mr. Raleigh, he could have found it in Mr. Raleigh's ignorant, insulting assertions concerning America and the American stage, which appeared in the London edition of the *Herald* since deceased.

Mr. Raleigh doesn't know enough—and I

may also say, he isn't known enough—to venture to discuss American subjects with impunity.

When a Matthew Arnold attempts to pull the tail-feathers of the bird of freedom his performance may be entitled to a certain degree of respectful consideration.

But it's different with a Cecil Raleigh.

As a substitute for the demoralizing, unjust "two weeks" clause in theatrical contracts, specific stipulations should be made.

The general clause at present used gives an arbitrary and dangerous power to the manager, which he can wield with the impunity of a despot, if he chooses.

The very essence of a contract is to bind the contracting parties to certain things and to protect their interests in case of violation of any of its provisions.

The "two weeks" clause binds them to nothing and exposes them to the very evils that a contract is supposed to avoid, moreover, depriving them of a legal remedy.

Of course, ironclad contracts, with no provisions for their termination, would be acceptable neither to managers nor actors.

But the causes of invalidation should be definitely named—such as incompetency, or insubordination on the actor's side, and delay in payment of salary on the part of the manager.

The elastic "two weeks" notice clause is an outrage that has been tolerated too long.

Rudolph Aronson has the best of it in numbers and influence, so far as the stockholders of the Casino are concerned.

Last Saturday the company held its annual meeting and showed its confidence in Manager Aronson by electing him to the post he has filled since the start, and passing resolutions flattering to his management of the enterprise.

So long as the majority of the stockholders are satisfied, the vague plaints of the malcontents are of little consequence.

Joseph Howard, Jr.—the carbonic acid flacon and purographer, whose sparkle never fails—is going to make his first trip to England next month.

He will sail by the *Majestic* on Oct. 1, and return to New York by the 2d. Howard doesn't take long to form his impressions of anything, from a nation to a comedian, so it is likely that he will have plenty of comments to make on London and Londoners in spite of the brevity of his visit.

Labouchere, on learning that Howard meditated this trip asked him to be his guest, but our bubbling journalist had already made arrangements to put up at the Savoy with his married daughter, who is at present in London.

William Flitton was pleased with the cast of the Clémenceau Case, and on Monday he ingenuously applauded their efforts from one of the boxes.

Some of the spectators were cruel enough to think that he was bestowing approbation on his own work, and one cynical observer remarked:

"See! The adapter is trying to call himself out."

What a difference there is in men's memories! Mnemonics is an interesting art which few cultivate as they should.

Some of our best actors are poor first-nighters; they stumble and stammer over their lines and drive the author crazy, but when they have acquired ease and confidence in the part and buckled down to their work, they can give odds to the cocksure fellows who speak all the words at the *premiere* and do nothing more than that during the run of the piece.

It is easier to forget than it is to remember, particularly where a certain kind of facts are concerned. Particularly true is this of some managers.

One that I know can never remember anything of special importance unless there were witnesses present.

His forgetfulness is splendid; it amounts to an accomplishment.

When he testifies in court his memory of things that nobody on earth can substantiate is marvellous. When he talks in the lobby he can wipe out his store of recollections as easily as a schoolboy rubs an example from his slate. The schoolboy generally uses his fingers for this operation, but the manager is content to utilize his nerve.

But the general reputation for truth and veracity of an ardent hypocrite among his neighbors is bad. For that reason the "forgetfulness" that has a motive lurking behind it availeth not.

Do I speak in riddles? The solution is not far distant.

I said last week that if I had got any of the facts wrong in connection with the Managers' Association with the party-rate decision I was open to correction.

Mr. Sanger, who remained silent when it most behoved him to speak—if the Association of which he is an officer had any desire to maintain its credit before the profession—now wearsies of playing the Sphinx and comes forward with a letter of explanation, which appears in another column of this issue.

Mr. Sanger evades the real point at issue and endeavors to substantiate his assertion that my criticism of his utterances regarding the party-rate decision were "superficial," by stating that the association sent witnesses to testify on the trial, and that the B. & O. Railroad's counsel sent his counsel, Mr. McCurdy, (who, by the way represents Mr. Sanger in the Fauntleroy litigation) a letter of thanks for the testimony in question.

Mr. Sanger says that he does not believe that "the Association is entitled to a good deal of praise for the happy outcome of this affair." He admits, however, that the Association "is entitled to at least some recogni-

tion"—but just how much recognition his lawyer-like letter fails to specify.

Aside from the one fact that Mr. Sanger supplies—the appearance of three managers as witnesses for the defendant in the injunction proceedings—I do not see that anything he says bears particularly on my remarks, or controverts my statements.

I said that the question at issue was not "theatrical" rates, but party-rates extended to the general public.

Judge Sage, in his opinion, took the view that "the case finally depends upon the question whether party-rates, as issued by the respondent, are upon a proper construction prohibited by the preceding sections, because they are not just and reasonable." He defended the party-ticket as "a wholesale ticket," which is "open to purchase to all at a fixed price." This, he averred, acquitted the B. & O. of the charge of unjust discrimination and undue or unreasonable preferences.

In other words, as I observed last week, the injunction was denied because the United States Court found no specific prohibition in the Act, and because the party-rate tickets were not sold to theatrical companies alone, but to all classes of the public.

Under these circumstances and in spite of the polite interchange of compliments between the counsel of the B. & O., the counsel of Mr. Sanger, and Mr. Sanger himself, I cannot perceive any good reason for changing the views I expressed last week or for crediting the decision of Judges Jackson and Sage to any other influence than their own wise interpretation of the Interstate Law, and the evidence that no undue preference was shown to theatrical companies by the railroad.

A CHAT WITH NAT GOODWIN.

Nat Goodwin was seen on Monday by a *Mirror* reporter, making a heavy deposit.

"We arrived on Saturday," said Mr. Goodwin, "on the *Merry*, and we had a very pleasant trip across. What's that? Man tainted? Well, let it go at that. As for my stay in England last Summer, you can say with truth that I never had such a pleasant time before. It was my eighth trip over, but my first professional visit.

"The London engagement was a fairly successful one financially—that is, I did not lose—I made on the trip. It was a bad time. The people were all out of town, and they were only commencing to come back as I left.

However, as an evidence that I did not do very badly, it is only to be stated that I have an offer to go over again season after next and remain a whole year. It is from Mr. Edwards of the *Gaiety*, who is building a new theatre, by the way.

"I saw a statement some weeks ago," continued Mr. Goodwin, "to the effect that I was an idler in the profession—that I did no work. It is my impression that I have produced more plays and created more new roles within the past eight years than any other actor you can name—comedian or tragedian.

"Just let me go over the list of them for you as near as I can remember it. There was *Hobbies*, *The Skating Rink*, *The Black Flag*, *The Gold Mine*, *The Book Maker*, *The Nominee*, *Colonel Tom*, *Big Pony*, *Jack Sheppard*, *Royal Revenge*, *Ourselves*, *The Ramblers*, a burlesque of *Richelieu*, a burlesque of *The Bells*, a burlesque on *Julius Caesar*. Then I put *Patience* in Boston, produced *The Mascot*, *Cinderella* at School and *Confusion*, and gave my idea of Mr. Godightly in *Lend Me Five Shillings*, besides being concerned in the production of eight or ten different farces that I can't call to mind now. Surely that doesn't look as though I shirked work!"

"I shall start in rehearsing on Thursday, opening my season on Oct. 4 at Minneapolis. My repertoire will consist of *The Gold Mine*, *The Nominee* and a little drama to be presented with the latter entitled *The Viper on the Hearth*. In this piece I play the part of a Yorkshireman, and I shall be seen in it for the first time in this country. I am also having a new play written for me by the authors of *A Gold Mine*. It is called *Seth Bigelow*, and in it I shall play a young Yankee. All the stars, like Benman Thompson, are playing old Yankees now, so I'll see how they like a young one. I shall probably produce it after the holidays. There is also some talk of putting on *The Nominee* at Palmer's for a run."

DANGERS OF THE RAIL.

Julia Arthur, the clever leading lady of the Still Alarm company, sends THE MIRROR the following account of what might have resulted in a serious railroad accident to that organization last week.

"It was just after leaving St. Louis," writes Miss Arthur. "Mr. and Mrs. Lucy, Mrs. Sol Smith, Miss Vivian and myself were the only occupants of the sleeper and we were all talking pleasantly when it jumped the track and tore along at a frightful rate of speed. All the loose articles in the car, seats and all, were tossed about like so many chips."

"Mr. Lucy cried: 'We're off!'

"I exclaimed: 'We're gone!'

"Miss Vivian yelled: 'Stop the car!'

"Unfortunately, however, it was not on Broadway, and the actress' request, or rather command, was lost in the roar and noise.

"We had abandoned hope and expected each moment to be hurled into eternity by the car turning on one side. The car became uncoupled from the rest of the train, leaving us the sole participants in the accident. It crashed into a freight train, thus effectually stopping its mad career.

"You may readily believe we lost no time in getting out, continuing our journey in the chair car. With the exception of the shock to our nerves the only damage done was to a bottle of claret, which unfortunately had its neck broken, and a number of articles used in feminine adornment were involuntarily baptized in the ruby liquid. This is the first experience of the kind I have ever had and I hope it will be the last. It was awful!"

PROFESSIONAL DOINGS.

ESTELLE ALLEN, who was with Wilson Barrett last season, is now a member of Frederick Warde's company.

SERIE MACKAY's pretty romance about his idyllic flirtation with a German princess in Paris, before the war, shows more ingenuity than do the plots of his plays.

GEORGE C. TYLER has resigned from THE MIRROR staff to accept the position of press-agent for Corinne. Mr. Tyler is an energetic, conscientious worker who thoroughly performs any duty that may be assigned to him.

BENNY FAHAS and Bob Slavin are to star jointly in a spectacular farce comedy called *A High Roller*. The tour will open in August, 1891, at the Academy of Music, under the management of E. G. Gilmore and Alexander Comstock.

CHARLES JEHLINGER has signed to go with Marie Hubert Frohman.

THERE are two classes of actors observable on Upper Broadway nowadays. The first may be seen rushing to rehearsals continually, while the other saunters about as though the chief end of life was perpetual repose.

IT looks as though H. S. Taylor was determined to have his production of *Aunt Jack smooth*. Two rehearsals of the piece are given daily at the Madison Square Theatre. The season will open to-morrow (Thursday) evening at Schenectady, the occasion being the dedication of the new State Street Opera House.

THE Upper Rialto is becoming quite aesthetic. There are now over half-a-dozen art stores scattered between the Fifth Avenue Hotel and the New Park Theatre. One of these stores exhibits a large oil painting of an interested audience witnessing a performance of *Faust*, with Irving and Terry as the stars.

BERLINE ROBISON has signed as leading lady with Brodick and Williams' *Gaiety* Comedy company.

E. A. McDowell left with his company for St. John last Saturday night. He will open his season there to-night (Wednesday), appearing in *The Balloon*, whose Canadian rights he has secured. George L. Smith will go in advance.

MARGUERITE ST. JAMES has consented to give a performance in this city shortly for the benefit of the Little Mothers' Society. She will probably produce here before long a comedy by Jerome K. Jerome.

WORK on the New Myers' Opera House, Janesville, Wis., is progressing rapidly, and it will not be long before the theatregoers in that city will have a large and handsome theatre with all improvements up to date to replace the one destroyed by fire.

DESPITE all his efforts Professor Herrmann will not be able to open his Brooklyn theatre this season, and now the managers of the attractions that were booked with him are stirring themselves to get open time elsewhere in the City of Churches—a rather difficult operation.

THE annual meeting of the stockholders of the Casino was held last Saturday, but no change whatever was made in the management. There was only one dissenting vote to a resolution indorsing Rudolph Aronson's *regime*.

THE Academy of Music, at Pittsfield, Mass., which is under the management of the versatile young American tragedian, Thomas E. Shea, in conjunction with E. W. Varney, Jr., has been remodeled and is playing first-class attractions this season. The house was opened Sept. 2 with *The Wife* to standing room.

THE new Broadway Theatre at Denver, Col., is adapted to popular attractions as well as the higher class of combination and opera companies. In seven performances at this house recently, the gross receipts of *The Old Homestead* were \$2,000.

SIR HENRY, the veteran minstrel manager of St. James' Hall, Liverpool, is visiting friends in Utica, where he is wellknown. Mr. Hague, who is an Englishman by birth, came to this country in 1842, and was the first to introduce the clog dance on the vaudeville and minstrel stage.

MANAGER CHARLES ATKINSON is said to be securing good bookings for Mandie Banks. One of the features will be a "curtain raiser" in

THE NEW YORK DRAMATIC MIRROR.

AT THE THEATRES.

STANDARD.—THE CLÉMENCEAU CASE.

Play in five acts, adapted from the French of Dugay and D'Artois by William Evans.

Pierre Clémenceau	Wilton Lackaye
Constantin Kit	John E. Kellard
Mons. Ritz	F. Tannenhill, Sr.
Count Serge Volnoff	Daniel Jarrett
Cassignol	William Weston
Countess Dombrowska	Alice Fisher
Iza	Pearl Eyinge

Curiosity, perhaps not unmixed with a sneaking expectation of "Frenchy" developments, impelled a large number of people to visit the Standard Theatre on Monday night. The sensational anticipations of the public were not realized, however, for Mr. Evans's adaptation of *L'Affaire Clémenceau* proved to be a very tame affair indeed. There was nothing "spicy," nothing naughty in the representation, whose grosser features lay rather in the marrow of the story than on the surface.

The Clémenceau Case might have attracted attention ten years ago when our public lent a willing ear to the adulterous French drama. But the subject of infidelity in the marriage relation was then turned inside out, discussed and exemplified in all its phases so persistently and so thoroughly that the popular mind first wearied of it and then revolted. To-day, there is no dramatic theme fraught with more hazard of failure than that of adultery.

In The Clémenceau Case we are presented with the character of a wife with the nature of a harlot, whose husband has been won by purely sensual powers of attraction. The central idea may have been intensely interesting to Parisian society, but it lacks point and pertinence in a community whose moral standards are different and whose point of view is surrounded by entirely foreign conditions to those necessary for a sympathetic reception of the theme and its mode of treatment.

In novel form The Clémenceau Case is familiar to American readers, and there is consequently no need to give the details of the plot. It is sufficient to say that the play closely follows the lines of the story, although it sometimes lacks sharpness of outline and cohesiveness.

Mr. Evans's work, while it is creditable in some respects, is not entitled to much praise. He has not shown taste or judgment in his translation. When a French maid talks about the "help," and has discusses her dreams of a "blonde gentleman" and a "brunette," the auditor's sense of geographical propriety receives a shock. The dialogue lacks incisiveness, and such of the original lines as possessed keenness and the Gallic epigrammatic quality have been recast in clumsy, witless fashion.

The first act is a curious jumble. Characters come on without a word and go as silent. There is a constant restlessness on the part of a body of obtrusive supernumeraries. When coherence came in the succeeding acts there is a dull level of monotony, relieved only by departures from the conventional such as usually cause an audience to titter. There was a good deal of tittering on Monday night.

Mr. Lackaye was thoroughly artificial as Clémenceau. Considering the fact that his performance was conspicuously bad it is possible to understand his expressed aversion to playing with actors whom he considered artistically unworthy to form his environment. Mr. Kellard spoke one speech well—the accusation of Iza, but for the rest he was on a par with Mr. Lackaye. Mr. Jarrett's only resemblance to a Russian count lay in his fur-trimmed overcoat.

Miss Fischer made the Countess a character of considerable importance. Her acting was the most commendable feature of the performance. She gave renewed evidence of her intelligence, power and skill. Miss Eyinge was not in her element as Iza. She is a clever actress within certain limitations and we recall several parts she has played on the New York stage with credit and applause. Of her Iza it is charitable to say that she is not "in it" and let it go at that.

The piece was liberally and tastefully staged.

FOURTEENTH STREET.—GOOD OLD TIMES.

Madridrama in four acts by Wilson Barrett and Hall Caine.

John Langley	Wilton Lackaye
Spot	Charles Coote
Crosby Grainger	John Glendinning
Amos Drew	C. T. Nichols
Inspector Braithwaite	James Cooper
Nat Latrigg	Norman Campbell
Coldbath Joe	All Fisher
Nick Baker	R. Newman
Mary Langley	Eleanor Carey
Lucy	Mrs. John Glendinning
Buddy	Maggie Holloway
Martha Troutbeck	Emily Hayward

It is quite probable that *Good Old Times* will suit the taste of the golden middle class that are wont to applaud clap-trap sentiment and melodramatic absurdities. The gallery contingent certainly had a high old time at the production of the piece at the Fourteenth Street Theatre on Monday night, and thus it may be said with entire truthfulness that this style of entertainment has found patronage in the upper circles.

In the present instance the "dime" novel episodes that pervade the plot make the title given to the play by the authors singularly appropriate in its suggestive reminiscence of the blood and thunder melodramas that were greatly in vogue at the Old Bowery Theatre. John Langley, a sheriff of Cumberland, marries a young woman without knowing anything of her past life. Any experienced playgoer knows, of course, that the young woman's past will spring up sooner or later to make things interesting in the line of theatrical situations. Crosby Grainger, a former lover, turns up with a wife and child in the course of the first act and threatens to rob her of her good name in the eyes of her husband, whereupon Mrs. Langley snatches his pistol from him and gives him a taste of its contents. The heroic husband assumes the guilt of his wife's crime, and Grainger allows him to be convicted and transported to Tasmania, thinking to thus cause the greatest amount of suffering to Mrs. Langley. Gram-

ger, however, and his father-in-law, Amos Drew, are sentenced on their own account for the murder of Mrs. Langley's father, a trifling homicide that is supposed to have occurred before the play opens.

Mrs. Langley, under the name of Mrs. Morton, and Lucy, the wife of Grainger, establish a reformatory household for ex-convicts at the settlement. When Grainger hears that Langley is to be assigned to Mrs. Morton as a servant, he induces Amos Drew, who has been made a warden, to have himself (Grainger) and Langley chained together. A violent quarrel between the two men is brought about by this means, during which there is a general rising of the convicts. Grainger escapes, and in conjunction with other escaped convicts, makes an attack on the Morton establishment. Langley, who in the meantime has become Mrs. Morton's servant, is overpowered by the convicts and compelled to witness the abduction of his wife by Grainger and his gang. With the assistance of Coldbath Joe, a reformed convict, Langley pursues the gang, and after considerable scheming and various exciting episodes succeeds in cutting off their escape. Amos Drew shoots his son-in-law out of revenge, and the Langley couple are duly reunited. The last act is by all odds the worst, and is chiefly remarkable for its singular incoherence.

Atkins Lawrence as John Langley showed how much an artistic actor can make of an inarticulate role. Eleanor Carey was effective in the main as Mary Langley, but nearly ruined several telling climaxes by exaggerated elocution. Charles Coote endeavored to throw a comedy element into the play by his coal-black make-up as an aboriginal, and the introduction of some childish immunities with a bottle of gin and a pair of cuffs. Alf Fisher's facial make-up looked like the glow of the setting sun; but there was nothing the matter with his acting, as his personation of Coldbath Joe was an excellent comedy sketch. John Glendinning interpreted the part of Crosby Grainger with whole-souled villainy, and the oily rascality of C. T. Nichols as Amos Drew also deserves commendation. Maggie Holloway as Biddy and Mrs. John Glendinning as Lucy made the most of their opportunities, and the minor characters were in competent hands.

The scenery was elaborate and pleasing, though some of it was rather too gaudy and theatrical in the opinion of critical observers.

SHLO'S.—THE PUPIL IN MAGIC.

Spectacular comedy-drama in four acts, by Robert Brinckmann.

Fritz	Seima Goerner
Princess Lydia	Mimchen Becker
A Tyrolean Woman	Toni Meister
A Young Tyrolean	Adolf Zink
Puck	Franz Ebert
Titi	Ida Mahr
Fifi	Bertha Jaeger
Stutzl	Johann Wolf
Chester	Max Walter
Lovisa	Herman Ring

Shlo's Theatre on Monday night was crowded to the doors. The occasion was the first appearance in America of the German company of lilliputian actors, a remarkably clever and interesting association of veritable midgets—ten in number—whose abilities as comedians were strongly pronounced and fully flavored with a quaint German humor.

The piece presented was spectacular, and seemed to be ingeniously compounded of *Faust* and *Around the World in Eighty Days*. Its German title is *Der Zauberlehrling*, the translation of which is *The Pupil in Magic*. The first act is identical with the ballet of *The Pupenfee*, so popular last season at the Metropolitan Opera House, the leading idea being probably from Lydia Thompson's old *French Tour*.

The plot turns upon a certain young Fritz, whose mother, Lise, has sent him to visit his uncle, an automatic toy-maker of Nuremberg. While he is there the Princess Lydia comes in to inspect the store, and the toymaker winds up the figures, which then execute dances and songs. After that Fritz is left alone to sleep in the store. His dream is the action-motive of the play. Puck comes down from his pedestal to introduce himself to Fritz as the devil of love, and upon the promise of securing to Fritz the love of all the ladies, makes him enter into a contract to be inconsistent in all his love affairs. Fritz wants to make an exception of his mother, but Puck is firm, and the contract is signed.

The first result is Fritz's marriage to Princess Lydia with a grand bullet and procession. Two dancers, Titi and Fifi, cross the path of Fritz. Westerman, in love with Lydia, tries to convince her of Fritz's infidelity, and as a test persuades her to go to the North Pole where Fritz (faithful in spite of his contract) follows her, with the interfering Puck at his heels. Subsequently they all turn up in Paris, where Fritz's mother is searching for him. On meeting him they are about to embrace when Puck steps in between them, and Fritz turns away from his mother. The mother, in her wounded spirit, declares she will never be seen again, and leaves them. Fritz, being struck with remorse, wanders through the woods plaintively calling her. A transformation scene brings him back to the toy shop, where he awakes.

The acting of Seima Goerner as Fritz was exceedingly bright and highly finished in detail. Franz Ebert was decidedly humorous and clever as Puck. Johann Wolf also displayed unquestionable humor and acting ability as Stutzl, a Tyrolean, in search of his daughters Titi and Fifi. Max Walter and Herman Ring presented clever sketches of two French officers. Tom Meister proved her cleverness and versatility in more than one role. Ida Mahr and Bertha Jaeger were excellent as Titi and Fifi, and Mimchen Becker was very pleasing as the Princess.

The scenery from the studios of Franz Komolosky, of Vienna, and Franz Gruber, of Hamburg, was of a superb order. The entire company, including the director and stage manager, had repeated and enthusiastic calls.

DAVY'S.—A POOR RELATION.

A revival of *A Poor Relation* replaced *A*

Tale of a Coat last Monday evening at Daly's Theatre where a large audience had assembled for the occasion.

In his impersonation of Noah Vale, the impudent inventor, Sol Smith Russell has ample opportunity to show his capabilities for fine character work, and his dry humor, quiet power and sweet pathos were greatly enjoyed by those present. Mr. Russell was called before the curtain after every act.

Frank Lawton as the villain, Sternit, made the most of a bad part, and Alfred Hudson as Roderick Faye was quite satisfactory. Lillian Owen gave a charming impersonation of Dolly Faye, and Merri Osborne was successful as Scullop. The rest of the company gave good support.

GRAND.—HANDS ACROSS THE SEA.

A revival of Henry Pettitt's *Hands Across the Sea*, was the attraction offered at the Grand Opera House on Monday night.

Judged by the large audience present, and by the warm reception accorded the piece and the players, English melodrama has still a strong hold on the sympathies and tastes of a great number of our West Side theatre-goers. From the rise of the curtain and throughout the performance the applause was frequent and hearty and many recalls were demanded.

The *Mirror* gave a lengthy review of the play on its first presentation in this city last season. Since then several important changes have been made in the cast. The leading part, formerly assumed by Augustus Lewick, is now in the hands of George Nash, who gives a manly and graceful personation of a young English farmer. Charles J. Jackson, another new-comer, who played the role of a young country gentleman, was acceptable, while Edna Carew as the heroine of the play gave a conscientious portrayal of the part, and was most cordially received.

NEW PARK.—A PARLOR MATCH.

A *Parlor Match* ignited the risibilities of a large gathering at the New Park Theatre on Monday night. This much-worn piece of ludicrous comedy has lately been furnished up with new dialogue and business until it now fairly saps with unctuous humor.

Charles E. Evans has rejuvenated his role and it is again as fresh as a book-agent should be. William H. Hock, made memorable by his character of Old Hoss, has extended the possibilities of his impersonation by introducing more quaint antics and queer sayings, and he concussed the audience from start to finish.

The company is strong and more than equal to the requirements of their respective parts. James T. Galloway played Captain Kidd in a breezy manner. M. J. Sullivan was well cast as Ephraim Belmont. Clara Thropp played Innocent Kidd without its usual affectations and merited the warm applause she received. Marie Louise Day as Lucille had an opportunity to display a sweet voice.

The Sisters Levey, a trio of well-roumed women, made their first American appearance. They did a clever musical specialty and charmed the spectators by their graceful voluptuousness.

JACOBS'.—DEVIL'S MINE.

The *Devil's Mine*, a Western melodrama by Fred Tracy, was presented for the first time in New York at Jacobs' Theatre on Monday evening last before a very large audience.

Those who expected to see nothing but a blood-and-thunder play in this production were disappointed, as the *Devil's Mine* is a play, which has many touches of nature and an excellent comedy element. The story is interesting and well written, and the characters are admirably drawn.

The company, headed by William Stafford and Florence Bayard, proved very satisfactory. There are many interesting scenes in the play, and the picturesque setting of the Rockies called forth much applause.

Next week, Corinne in her new burlesque of *Carmen*.



MARIE HUBERT FROHMAN AS 'THE WITCH'

Criterion Theatre, Brooklyn. Week Nov. 21.

WINDSOR.—BISHAVOGUE.

Inshavogue drew a crowded house to the Windsor Theatre on Monday night last.

W. B. Cahill in the title role played his part excellently and won much applause. Stella Burr as Kate O'Dwyer looked pretty and acted her part well. Carl Smith, as Uncle Burke made a very good villain. Walter G. Norton as Harry Carrington, and W. F. Phillips as Adolphus Vane looked their parts but failed to act them. Lottie Winnett as Nellie O'Mara and Dan Nash as Thudy Blake created much mirth and made decided hits in their respective roles. The rest of the cast were acceptable.

The costumes and scenery, particularly that of the Falls of Fodnagarta, were very good. Next week, Louis James.

PEOPLES'.—AN IRISH ARAB.

Bobby Gaylor in *An Irish Arab* amused a crowded house at the Peoples' Theatre on Monday last. Notwithstanding the great success of the play Manager Brady has made many improvements since the first production.

Bobby Gaylor, who assumed the principal role, was called before the curtain four times. James H. Ward as Col. Branscombe, Jessie Storey as Blanche Wilson and Carrie Ward as Mrs. McShane were all good. Clarence Handyside has grown in naturalness since he first appeared as Jack Branscombe. James M. Brophy and Marie Rene did fairly well in their respective parts. Edward and Amineh. The rest of the cast was fair.

Next week, Wife for Wife.

HAMMERSTEIN'S.—THE EDITOR.

A large and delighted audience greeted The Editor on his return to the city at Hammerstein's Opera House last Monday evening.

Mr. Aldrich's rather boisterous interpretation of Col. Hawkins has been much subdued. Still his fault in this direction is rather commission than omission. The rest of the cast, with one exception, is entirely changed. Mr. Markham contributes a cleverly drawn character sketch as Sir Montague Moore. The Laura Hawkins of Miss Mary Haines is graceful and piante. The rest of the company rendered a good account of themselves.

Next week, The Canuck.

TONY PASTOR'S.—VAUDEVILLE.

Harry Kornell's high class vaudeville company are supplying an enjoyable entertainment at Tony Pastor's establishment.

The organization includes the Coulson Sisters, Harry La Rose, Bimbo and Burns, Charles Harding and Little Ah Sid, Ed Kendall and Ruby Marion, Fisher and Clark, Alf Wilton and Sadie Nelson, the Roger Brothers, Lottie Hyde, and the inimitable Harry Kornell.

The performance was concluded on Monday night with an amusing musical comedy called *McFadden's Experiment*.

AT OTHER HOUSES.

My Aunt Bridget continues to be a popular attraction at the Bijou.

The Merry Monarch has only two more weeks to run at the Broadway, and owing to the large advance sale of seats many theatre-goers will have to forego the pleasure of attending the opera during the present engagement.

Madame Angot will hold the Casino stage until Oct. 21. Poor Jonathan will be the ensuing attraction.

Cora Tanner may be seen at the Fifth Avenue Theatre this week.

The Master of Woolbarrow is in its fourth week at the Lyceum.

The Madison Square Garden Amphitheatre will reopen with Anton Seidl's Orchestra next Saturday night.

Richard Mansfield may be seen nightly as Bean Brummel at the Madison Square.

The farcical comedy, *All the Comforts of Home*, is drawing full houses at Proctor's Twenty-third Street Theatre.

The Senator is repeating its success of last season at the Star Theatre.

The County Fair is in prosperous session at the Union Square.

A new specialty programme has been provided this week at Koster and Bial's Concert Hall, where there is no abatement in Carmencita's popularity. The newcomers include the Alexander Brothers, Delaunay and DeBrimont, and Smith and Lord.

MABEL AMBER, who supported Louis James last season, will be Nat Goodwin's leading lady.

J. A. WALDRON, the accomplished critic of the Albany *Evening Journal*, says that Money Mad is "filled with theatrical thunder, trite and turgid villainy, and an assortment of play-house villainy that shines in its own limelight."

JESSIE VILLIERS is playing Ayesha in *Bluebeard*, Jr., and winning applause for her eccentric comedy acting.

GEORGE OSHOURIAN leaves this city on Friday night for Cincinnati to take the part of George Lewis in *The Shutshen*, for which he has been engaged.

AT THE FROHMAN EXCHANGE.

Gustave Frohman is up to his eyes in business, not to speak of bricks and dust and mortar. A Mirror reporter visited the new Frohman Dramatic Exchange in West Twenty-eighth Street the other day and took in the situation. It will be one or two months before the place is in perfect order, but in spite of that Sedley Brown, who has charge of the Actors' Bureau, is already busy. Mr. Frohman intends that this feature of the new Exchange shall be a special one.

"Our commissions will be higher than those charged anywhere else," he said to the reporter, "but it will pay the actor, for the simple reason that the greatest care will be taken in making engagements. For instance, no contracts will be signed with irresponsible managers, and when managers apply who are not known to us personally, two weeks' salary will have to be deposited in my bank before we make any arrangements with actors. Then, again, the actors will be told the exact standing of the managers, and in every way every possible precaution will be taken."

A convenience to managers that will be appreciated is the rehearsal hall of the Exchange. This is being rapidly pushed to completion and the managers who do business through the Exchange are to be allowed the use of it without charge. A plan tried by Mr. Frohman at the Hamilton House, Stamford, last summer, will also be adopted. Short plays will be presented on a stage in one of the upper rooms of the building and to these private performances managers in search of new talent will be invited.

MISS Vining TO STAR.

Bibi Vining, who has had a successful career as a prima donna in comic opera, has determined to confine herself in future to the dramatic stage.

Miss Vining will begin an extended starting tour on October 27, which will embrace a good deal of territory. She will play under the management of Henry R. Trask, a gentleman well-known in business circles in this city. Mr. Trask has secured the play of Caprice from the owner, Minnie Malden Fiske, and Miss Vining will appear in the character of Mercy Baster. A strong company is being engaged to support her, and it looks as if her stellar venture will be made under propitious auspices.

Miss Vining is talented and pretty. She is said to combine emotional and comedy abilities in a remarkable degree. She is an accomplished singer and her acting has the "magnetic" quality. With these recommendations Manager Trask is confident that his star will shine as the heroine of Caprice.

NEW YORK THEATRES.

CASINO. RUDOLPH ARONSON, Manager. Evenings at 8. Matinees Sundays at 2. Admission 25 cents. Seats reserved two weeks in advance.

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MME. ANGOT.

BROADWAY THEATRE. Corner 42d Street. Manager, MR. FRANK W. SINGER. Saturday Matinees at 2. FRANCIS WILSON AND COMPANY, in the new Comic Opera.

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PROCTOR'S 23D STREET THEATRE. William Gillette's new four-act farce, ALL THE COMFORTS OF HOME. Under Management of CHARLES FROHMAN. Matinees—Wednesday and Saturday.

H. R. JACOB'S THEATRE. The Popular Theatre of New York. H. R. JACOB'S, Sole Manager. Matines—TUESDAY AND SATURDAY ONLY. Tues., Oct. 20-21, 28.

Sep. 16—DEVIL'S MINE. Sep. 22—CORINNE in CARMEN.

KOSTER & BIAL'S CONCERT HALL. 2d Street, near 6th Avenue. MATINEES—MONDAY, WEDNESDAY, SATURDAY.

CARMENCITA.

Re-appearance of the ALEXANDROFF BROTHERS.

MADISON SQUARE GARDEN AMPHITHEATRE. General Managers S. FRENCH & SONS. Closed for extensive alterations until Saturday night, Sept. 29. Grand Promenade Concerts.

ANTON S EIDL. And his Metropolitan Orchestra for a limited season. Opening Concert, Saturday Evening, Sept. 29, at 8 P.M. Every night. Sunday Evening Concerts. Mat. at 8 P.M. Sale of seats now in progress.

STANDARD THEATRE. TONIGHT. First American production of the CLEMENCEAU CASE.

Alexander Dumas' Greatest Play. 400 Nights' Run in Paris. Wm. Elton, Manager and Adapter. Cast includes Wilton Lackaye, John Kelled, Paul Byring, and Alice Fifer. Evening at 8. Saturday matinee at 2.

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Splendid acting, magnificent stage pictures. All the elaborate scenes made after models of that used at the Princess Theatre, London.

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MR. WILLIAM H. CRANE in David B. Kindy's and Sydney Rosenfeld's Comedy,

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LAST WEEK BUT ONE.

SOL SMITH RUSSELL.

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Next week—PAUL KAUVAR.

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The Following Dates are Offered to Traveling Managers.

Write or Wire.

ALBANY, N. Y.—Proctor's Theatre, Sept. 22-24, Oct. 1.

ALBANY, N. Y.—Jacobs' Opera House, Oct. 2, 23, 24, Nov. 6, 7, 8, 20, 21, 22.

BROOKLYN, N. Y.—Novelty Theatre, Thanksgiving week.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

BOSTON, MASS.—Grand Opera House, Thanksgiving week.

BUFFALO, N. Y.—Coronet Lyceum, Oct. 7-10, week. Dec. 4-6, 18-21, Jan. 29-31.

BRIDGEPORT, CT.—Proctor's Grand Opera House, Oct. 2, 26, Oct. 8, 9, 10, 11, 12, 13.

BOWLING GREEN, KY.—Patterson Opera House, Sept. 23-25.

CHICAGO.—Clark Street Theatre, Dec. 13, Feb. 1.

CHICAGO, ILL.—People's Theatre, Oct. 19, 26, and Thanksgiving week.

CENTREVILLE, S. D.—Centerville Opera House, Fair week Oct. 7-10.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

ENGLEWOOD, CHICAGO.—New Zimmerman Grand Opera House, October and November dates.

FAVETTEVILLE, N. C.—Opera House, Fair Dates, Nov. 13 and 14.

GALESBURG, ILL.—New Auditorium, Nov. 25 to 30.

HARTFORD, CONN.—Proctor's Opera House, Oct. 27, 28.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 18, 20, Jan. 26-28.

KOKOMO, IND.—Oct. 8 and 10. (Fair week.)

LANSFORD, PA.—Sept. 25, 27, Nov. 1, 15, 20, 29.

MONTRÉAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 29, week.

NORFOLK, VA.—Lewis Opera House—Open time.

NEW YORK.—Jacobs' Theatre Jan. 12, week.

NEW HAVEN, CT.—Proctor's Opera House, Oct. 17 to 25.

PATERSON, N. J.—Jacobs' Opera House, Oct. 1, Dec. 22-24, Jan. 7, 22, 29, 30.

PHILADELPHIA, PA.—Continental, Jan. 12, 19, 26, Feb. 2.

PARIS, KY.—New Grand Opera House, Open time after Dec. 1.

STANDARD THEATRE. TONIGHT. First American production of the CLEMENCEAU CASE.

Alexander Dumas' Greatest Play. 400 Nights' Run in Paris. Wm. Elton, Manager and Adapter. Cast includes Wilton Lackaye, John Kelled, Paul Byring, and Alice Fifer. Saturday matinee at 2.

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METROPOLITAN HALL,

THE NEW YORK DRAMATIC MIRROR.

CLEOPATRA'S MYSTERIES UNVEILED

Since her return to this country Fanny Davenport has valiantly evaded the reporters with the result that nothing of any consequence has appeared in print concerning the details of the forthcoming production of Sardon's Cleopatra. When the more persistent news-gatherers have succeeded in cornering the actress, she has succeeded in dismissing them courteously without disclosing anything regarding the play. But *The Mirror*, always willing to satisfy the legitimate curiosity of its readers, has secured all the information about the impending drama from another source.

Miss Davenport has agreed to pay Sardon \$20,000 for the American rights to Cleopatra. To avoid piratical depredations the French dramatist consents to hold the piece in manuscript for a number of years. Miss Davenport paying a certain sum annually in *liza* of his loss in royalties that would otherwise be forthcoming from the publication of the work in Paris. Melbourne M. Dowell will be the Antony in New York, while M. Garnier will fill the rôle in Bernhardt's production.

The American representation may not be as magnificent as the French one, but Miss Davenport's intention is to duplicate the original as nearly as possible. A brief description of this latter is interesting.

The action of the play opens at Tharsis on the banks of the Cydnus. It changes later on, according to the requirements of the historical story, and introduces the love-stricken Antony, who abandons his mistress Lycosis and his wife Octavia, and finally loses mistress, honor and fortune. The climax is reached on the day following the Actium by the deaths of the hero and heroine.

The tableaux will be six in number. The first represents the public square of Tharsis, where is installed the tribunal of Mark Antony. There is a colonnade of the Medvisque order, with tiles of polychromatic faience, while in the distance is a vast perspective of the Media Mountains. Here it is that Cleopatra's galley arrives with its sail of purple and rigging of azure blue. The second tableau shows the great hall of the palace in ancient Memphis. The third tableau exhibits the terrace of the palace. The effect in this will be very curious. There are to be used neither wings, back-cloths nor draperies—only an immense round panorama, occupying the entire expanse of the stage and showing the public square of Memphis, with its pyramids and palm trees stretching away in the distance. The supposed time for this scene is night. The sky is of an intense blue, and dotted with brilliant stars. The fourth tableau is the interior of the house where Antony has established his commandery. It is here that Cleopatra is carried, wrapt up in the historic matting. The fifth tableau is the garden of Cleopatra, and the bursting of the storm. The sky, clear at first, becomes darker by degrees. Its aspect completely changes. The thunder peals, the lightning flashes, and the wind tears the trees up by the roots. The sixth tableau is an exact reconstruction of the interior of the pyramid and the traditional death of Cleopatra from the bite of the asp.

The costumes to be used in the Paris production number four hundred and represent three distinct nationalities, Median for the first tableau, Roman for Antony and his retinue, and Egyptian for the court of Cleopatra. They have all been designed by the same artist who did those of *Theodora* and *La Tosca*. Sarah Bernhardt will wear five representing a value of \$6,000. They will belong to her personally and will be taken with her on tour.

Music will also form an important feature in the Paris production. It will be incidental music merely, but it has been especially composed under Sardon's instructions by a favorite pupil of Massenet, and is said to be remarkably striking and original. It comprises four numbers. One in the first act, for the arrival of Cleopatra is an oriental symphony with an accompaniment of harps, zithers, etc. The second is for a kind of ballet, which will serve as a *lever de rideau* to the second act. The third is a symphony on the barges that are seen crossing the Nile, and the fourth an invocation to Typhon, the storm-god, by the priests of the temple of Osiris.

The production will take place the first week in October. Only a limited number of representations are to be given as Bernhardt will leave Paris on Jan. 9 for a two years' tour.

As Fanny Davenport has bought the American rights to Cleopatra, playgoers will be interested in the significant intelligence that Sarah Bernhardt announces her intention to bring the scenery and costumes of the Paris production to this country.

DEDICATED BY THE GOVERNOR.

Jacob Litt's new and magnificent Grand Opera House at St. Paul, Minn., was formally opened on Sept. 1. The large house was filled with the élite of the city. Before the curtain rose on the play, *The Shatzen*, presented by M. B. Curtis, Governor Merriam, of Minnesota, was introduced and made the following dedicatory speech:

I have assigned the pleasant duty of extending to you on behalf of the owner of the opera house a cordial welcome. This beautiful auditorium devoted to the drama marks another epoch in this city's progress and growth toward its magnificent destiny. It is a fitting occasion to give credit to the enterprise which has been manifested by Mr. Litt in the construction of this beautiful temple devoted to the histrionic art. Upon all sides we see the evidences of skill. From the starry dome to the parquet are bits of color so beautifully arranged, everywhere are so many beautiful faces and hand-costumes that it resembles a scene from fairy-land.

Only the best of plays I hope will be given from this stage; those that elevate and ennoble; those that are a real benefit to those that see them. The actor's is a noble profession. The greatest of poets has said that it is the actor's duty to hold the mirror up to nature; to portray suffering, to exhibit pity, to inculcate loyalty, to teach by art the lesson of self-sacrifice. It is a noble calling, worthy the highest laurels.

There is no time to enumerate the great men and women of the stage world. I am reminded of one, however, whom you all know. Whoever has been so fortunate as to listen to Joseph Jefferson must have noticed the naturalness of his acting. As

Caleb Plummer he teaches simplicity and kindness. Who is not bettered by having seen him? In his great part of Rip Van Winkle, who has not been inspired with pity when, after an absence of twenty years, the old man says, "Are we so soon forgotten?" May these boards never have a play presented upon them which does not improve the hearers. May the bright light of art shine on a play that shall cause a blush. I believe this house will be a good business investment to the owner, and a source of pride and pleasure to the citizens, and in the name of Mr. Litt I now formally dedicate it as a place of public entertainment.

The new Grand is a model house. The numerous exits enabled the large audience on the opening night to make their exit in less than two minutes. The stage is the largest in the Northwest, and is well supplied with handsome scenery painted by Arthur Hurt and Fred Powers. The seating capacity is 2,200, and the large roomy foyer is a feature. The general decoration and finish are in rich, subdued colors that please but never tire the eye, while the elegant and tasteful draperies and admirable arrangement of electric lights combine to make it a realization of the ideal temple of the drama.

ANNIE PIXLEY'S NEW PLAY.

The Walnut Street Theatre, under the management of I. Fleischman, opened for the season on last Saturday night with Annie Pixley in her new four-act comedy-drama entitled *Kate*. The play was written for her by James C. Reach.

The story is based on incidents of the late war, and the piece is a pleasing mixture of comedy, melody, patriotic sentiment and pathos.

The first act takes place in the garden of Major Randall's home on the Hudson. The Major's ward, Kate Desmond, who is the daughter of an old companion in arms, is in love with Jack Randall, the Major's son, and is in turn loved by him.

Through the trickery of a cousin named Richard Craven, Jack's father is induced to believe him guilty of forgery, and will listen to no explanation. Jack rushes off to enlist in the Union army under an assumed name, and his sweetheart Kate follows him, guarded by an old soldier called the Corporal, and together they search vainly for Jack in camp and hospital for two years.

In the second act, which represents a pocket post on a battlefield, the wicked cousin, Richard Craven, turns up as a war correspondent and drags Jack, who is on picket duty, and but for Kate, who performs his duty, but fails to recognize her lover, he would have been shot for being asleep on post and his cousin have succeeded him as heir to the Major's estate. Kate and Jack are both wounded in this act by sharpshooters and Jack is reported killed.

The third act is a hospital scene, in which there is some fine comedy business and Kate discovers the treachery of Richard Craven.

In the fourth act the interior of Major Randall's home on the Hudson is shown, and when the plotting nephew is about to succeed in his designs Kate appears and exposes his villainy, and he is driven from the house. Jack returns alive and well. He and mother beg each other's forgiveness, and all are happy.

The plot is well conceived and worked out, and the play is beautifully staged, the battlefield and hospital scenes being very realistic.

Miss Pixley has a part well suited to her ability and she appeared to her usual advantage. Her costume were handsome and appropriate.

John T. Burke as Jack Randall, Charles C. Brandt as Richard Craven, M. C. Brady as Corporal Craven and Ben T. Gummell as Sergeant O'Toole were excellent. The other parts were well filled.

When the play gets into a little smoother working order, it will undoubtedly prove a great success.

A REPERTOIRE OF FARCES.

Three clever and enterprising young actors and managers visited *The Mirror* office the other day and told about a new company they are about to put on the road. They will call it Brodbeck and Williams' Gaiety Farce Comedy company, and they will open about Oct. 1 in New England.

The three young men are G. Stuart Brodbeck, who was formerly leading comedian with Clara Morris, Fletcher Williams, who used to be in the Wallack stock, and Bert Klunk, who has managed John Dillon in the West. Mr. Klunk will manage the new organization.

"It is our intention," said Mr. Brodbeck, acting as spokesman for the party, "to go out with repertoire of new farce-comedies and to confine ourselves to the Middle States and the New England circuit. We shall play week stands principally, and shall carry about fourteen people. We have already engaged a few. The company will have a quartette, and we shall also introduce clever skirt dancers and all the latest novelties in specialties.

"Included in our repertoire, besides a number of other pieces, will be *The Bridal Party*, an entirely new play by William Landers, *Alice Dunning Lingard's* old success, *Stolen Kisses*, a romantic comedy now being written by Alice Tyes, and *Lord Billy*, a piece by your humble servant."

WICKER'S WILL BE REBUILT.

It has been stated in print that J. H. Wicker, of Chicago, will not rebuild his theatre. The *Mirror* is glad to be able to say that these reports are entirely unfounded, and that the veteran manager will rebuild at once.

A stock company has been incorporated with a capital of \$100,000. An amount of stock sufficient to insure the success of the undertaking has already been subscribed.

Among the first to come forward and invest in the company were Lotta and Joseph Jefferson.

Holders of stock will participate in the profits only. No right of admission to performance goes with the purchase of certificates.

GOSSIP OF THE TOWN.



NEILLE ROSEBUD is a clever singing and dancing soubrette who is at present one of the bright features of *My Aunt Bridget* company. In the part of Polly Gilder, formerly played by Lena Merville, Miss Rosebud has met with signal success and received many favorable notices from the New York press. She is not a novice, her stage career began at the age of seven, since when she has played with Edward Harrigan, Tony Pastor, Robson and Crane, Tony Denier, and in *Under the Gaslight* and *The Fairies' Well*. Her picture appears above this paragraph.

G. U. A. GOLEB writes that "he is the Treasurer of the Irish Corporal company please recite the same."

JEROME KINGSBURY, formerly of Daly company, has been engaged to play the part of George Eliot in *A Man of the World*.

LOUIS JAMES filled a profitable engagement at Newark, N. J., last week.

SIR NOEL TIGLIAPERA has been engaged for Hammerstein's English opera company.

HOSEA ASHLEY JONES' first play was rejected by a dozen managers before it was finally accepted by Wilson Barrett. It made a success and to-day the dozen managers croak the pregnant hulges of the knee when Mr. Jones calls round with a MS.

EDWARD E. KIDDER says that he believes in the American drama.

AUGUSTIN DALY, Mrs. Daly and Ada Rehan are on their way to this city from Europe.

Many surprises are in store for playgoers at the beautiful new Garden Theatre.

MANAGERS with new productions would do well to avoid simultaneous first-nights. The leading critics are not ubiquitous and one of the rivals must submit to the "subs."

The tour of Adele Frost will begin the first week in October. Her manager is said to be organizing a company of more than ordinary strength, and she confidently expects to make her play, *Lucille*, a success.

GEORGE L. CARLTON has been compelled to resign from the Zozo company on account of illness. He is in St. Francis' Hospital, this city.

KELLY CHEADHAN is visiting friends at Englewood, New Jersey.

FANNIE TENEBURG, late of the Boston Ideal, was married the other day to Victor de Lavey.

PATRICE DABREON, who died recently in Paris at the age of seventy-five, was one of Author's favorite pupils and an operatic singer of considerable popularity. She created the roles of Zepete and the Princess in *Aubert's L'Enfant Prodigue* and *Zerbine*, and was also in the original cast of *Gounod's* *Nonne Nelligante*.

TRAVELING managers consult *The Mirror's* "Open Time" department regularly.

J. A. NICKS writes that his name appeared in the Ulke Alsterstrom roster misspelled as "Nurn."

COSGROVE AND GRANT are to manage Lydia Thompson this season. Miss Thompson will not start on her tour until November.

C. R. JEFFERSON is to take charge of the offices of Klaw and Erlanger's Exchange on April 1, 1901. The firm will be Jefferson, Klaw and Erlanger, and Mr. Jefferson is to remain permanently in New York, to direct all productions and organize the road companies of the firm.

E. L. FULTON, the baritone, has been engaged for the Gaiety Opera company.

TONY PASTOR'S company is doing an excellent business on the road. Bessie Bonchill, who has proved a drawing card everywhere the company has appeared, is to open a New York engagement on Oct. 27 at Mr. Pastor's Fourteenth Street house.

BENNETT'S Grand Opera House, at New Haven, has been newly decorated and is a credit to the community. Some of the best attractions of the season are booked there, including H. M. Stanley, the explorer, Strauss and *Joan of Arc*.

J. L. LISE APLLE has signed with the Marie Greenwood Opera company for leading tenor parts.

THE People's Theatre, at Milwaukee, opened its season on Monday. A. Engel is the lessee and manager, Ned West, resident manager, and George Fidale, treasurer.

THE committee having charge of the George S. Knight benefit fund has approved the continuance of the demented actor at Barn Brae, Clifton Heights, according to the wishes of Mrs. Knight.

THEATRE MANAGERS who have open time can fill it rapidly by announcing it in *The Mirror's* special department for such advertisements.

MRS. FRANK E. REA writes: "Through my advertisement in *The Mirror* I have had many offers to travel this season, but for the sake of my health I shall endeavor to secure an engagement in or near New York." Mrs. Rea plays old women and characters. She will return to the city about the first of next month.

In God is the title of an English comedy which will be given a matinee production some time this Fall by R. A. Roberts.

THE *Herald* is becoming severe. "With the stage a prize ring and plug uglies as stars," it observes, "it only remains to turn the pulpit into a rat pit and make the preacher hold the cage." *Apropos* of this outburst, has the *Herald* done much, in its variegated career, to raise the standard of American dramatic art?

ALTHOUGH Duffield Osborne's new romance "The Rose of Nesus" has been out only two months he has received several offers to have it dramatized. Mr. Osborne says he would be glad to have the story adapted for stage use under conditions that would ensure an artistic dramatization and a creditable performance, but not otherwise.

WILL GILLETTE, who has been quite ill at his home in Hartford, is convalescing slowly.

NATHOLAS WOOD, of the Harlem West End Theatre fame, has turned up in theatricals again. He is now the sole manager of Master Irving Pimper, the young Shakespearean actor.

It is said that Adelinde Moore will wed a Russian Admiral. The ceremony is to take place in St. Petersburg next Spring.

MRS. LANGTRY, who is reported convalescent from her latest illness, has secured control of the Princess' Theatre, London, for one year from Oct. 20, and will produce Cleopatra there about Nov. 1, with Charles Coghlan as Antony.

PREPARES are being made for the production of Will R. Wilson's local police play, *The Inspector*, at the Fourteenth Street Theatre on Nov. 10. Homer F. Emens has made the models for seven scenes while the mechanical effects will be by Benson Sherman.

JOHN PACKARD, who had the misfortune to lose his little daughter Helen on Aug. 23, finished his opera season at Dayton, Ohio, and has returned to New York.

FRANCIS CALDWELL MURPHY, who undertook to dramatize Tolstoi's "Kreutzer Sonata" is a member of Margaret Mather's company.

BOUCHEAU says: "In every great character there are three characters—the man as tied made him, as he is to himself, naked; the man as he is to his family, in his dressing-gown, not entirely real; the man as he is to the world, with every thing on." Hamlet, in his soliloquies, is the first man; in the presence of Horatio he is the second man; to the courtiers he is the third man."

AT HAYMAN has withdrawn from the management of the London Gaiety company that is to come over here this season, as his other enterprises will take up so much of his time. The contract between Manager Edwards and Mr. Hayman was cancelled by mutual consent.

A. B. ANDERSON, who is to manage Josephine Cameron this season, has engaged Charles T. Bullock to do the advance work. Outside of the large cities Miss Cameron's tour is principally booked in New England towns.

JULIA IRVING is hereafter to be known by her full name, which will appear on the programmes of The Boy Tramp company as Juliette Irving.

The amazement aroused by Mr. Speer's disreputable and silly "rule," is only equaled by the satisfaction with which the exquisitely relevant comments of Tim Moore are noted.

THE *Star* announcements on Tim Moore are the quietest, cheapest, surest medium for filling dates.

THE International Amusement company send *The Mirror* a communication contradicting the reports that the Fay Templeton company is not paying salaries, that the members are discontented, and that the organization is tottering to its doom. It is claimed by the management that the company has been playing to large business in Boston.

GEORGE A. WELLS and his wife, May Nevada, are playing leading business with the Jessie Bonstelle company in Thistedown.

THE *Mirror* has received a communication from G. Harrison Hamilton, manager of the Silver Bird company, in which he takes exception to the remarks made by *The Mirror's* Cleveland correspondent about his opening in that city. Captain Hamilton says that all the local papers spoke well both of the company and the performance. Captain Hamilton's *Mirror* Quartette is one of the best in the country. He is willing to pit it against any, and he does not fear the result.

THE new Columbus Theatre on East One Hundred and Twenty-fifth Street is to be opened on October 6, with Margaret Mather in *Cymbeline*. A series of tableaux illustrating the discovery of America by Columbus is to precede the regular performance, and Miss Mather is to deliver a prologue written for the occasion.

MINNIE LANDER, a sopr

MISS CRAIGEN'S BROKEN CONTRACT.

Miss Craigen, who was given two weeks' notice by Margaret Mather at Montreal on Monday night of last week, has forwarded further particulars of the affair.

"As I telegraphed *The Mirror* on Tuesday," says Miss Craigen, "Miss Mather gave me notice at the close of the first performance of the season, because I would not alter my contract with her and go for less salary than she engaged to pay me. I was to receive \$100 a week; the reduction asked was \$25 a week."

"Miss Mather lays all the responsibility on Manager Arthur B. Chase, but she had led me to believe that nothing would be decided until his arrival from Europe and she allowed me to leave the city under that impression.

"Our personal relations have been very friendly, and we have not spoken of business matters since I received a letter from Judge Dittenhofer, Miss Mather's lawyer, several weeks ago, in which he said that she wished to do everything in her power to adjust matters satisfactorily. It seems to me sufficiently unworthy of a star in her position to break her contract, without the added pettiness of deceiving me as to her evident intention of so doing."

It appears that Miss Craigen received \$25 a week with the Booth-Medjeska company last season. Mr. Chase, as manager of that organization, knew the amount paid her, and so, when he took the management of Miss Mather's affairs he did not wish to live up to the contract the latter had made to pay Miss Craigen \$25 a week this season.

When Miss Craigen was asked to accept a reduction of \$25 she naturally declined. She had entered into the arrangement in good faith; had gone to considerable expense in making a trip abroad to see Bernhardt's production of *Joan of Arc* in order that she might better comprehend the requirements of the American representation, and had no reason to consider her services worth less than when she entered into the agreement with Miss Mather.

The star took the convenient way of giving Miss Craigen two weeks' notice on the first night of the season, and the actress seems to be without legal redress for the injustice.

Although it is rather late to effect a new engagement, which Miss Craigen will be ready to accept after Saturday night of this week, she will doubtless find a more stable position before long, for she is a very clever, comely and intelligent actress, admirably qualified to play leading business.

WORSE AND WORSE.

Cora Tanner's engagement at the Fifth Avenue Theatre was to have extended over a period of six weeks, but owing to the failure of *One Error* it will be terminated on Saturday night, or two weeks sooner than originally intended.

Manager Miner is going to supplement *One Error* into another. He has arranged for the production of a version of *Laliche's Les Petits Choses*, made by a man named Byrne, under the management of J. Kline Emmet.

This piece is taken from the same source as Sydney Grundy's *Pair of Spectacles*, which Manager Palmer had secured for his opening bill at the Madison Square.

Probably with a view to trafficking on the success of Mr. Grundy's adaptation the Fifth Avenue version has been christened *Goggles*—a title which probably would never have been thought of had not *A Pair of Spectacles* given the cue for a colorable imitation. At all events, the men interested in *Goggles* have planned to steal a march on Mr. Palmer by doing their version of the piece a month ahead of his production.

The legal aspect of the case will remain in doubt until after the Fifth Avenue production has taken place. If it is found that Mr. Grundy's adaptation has been infringed upon in the slightest degree the matter will undoubtedly be made the subject of a lawsuit. If on the other hand, the piece is merely a translation or an original adaptation of *Les Petits Choses* there will be no cause for action, in all likelihood, inasmuch as Laliche's play was published about twenty-five years ago.

MATTERS OF FACT.

The World may be against Agnes Wallace-Villa, but Rochester was not, as last week she played to splendid business at Jacobs' Academy.

J. H. McVicker announces that when reconstructed the McVicker's Theatre, Chicago, will be the most comfortable and the principal theatre of the West. Due notice will be given to attractions already booked and correspondence is solicited from first-class combinations wishing time.

The New Auditorium, at Galesburg, Ill., will be ready to open between Nov. 15 and 20, and will give a first-class attraction a liberal guarantee. Galesburg has a population of 15,000, and with suburban train service can add 10,000. The New Auditorium is on the ground floor, and has a seating capacity of 1,250, fine scenery, steam heat and incandescent light. The city is booming, and a large business can be guaranteed to good companies playing the New Auditorium. For terms address Frank E. Berquist, manager.

My Jack, with Walter Sanford as the star, is meeting with great success this season and playing to large business.

The Vaseline face paints, prepared by the Chesebrough Manufacturing company, are universally acknowledged to be superior in quality to any grease paints ever made. They are for sale at Remlinger & Co.'s, 25 West Thirtieth Street, and can be had from any druggist.

Brodock and Williams will produce during the season of 1890-91 an entirely new repertoire of farce comedies, which will include no less than seven pieces. The company will be headed by G. Stuart Brodock and Fletcher Williams, who will be assisted by a company

of recognized comedians. Managers in New York and New England States wishing to book this attraction should communicate at once with Bert Kunk, manager, 216 Lexington avenue.

Dublin, the well-known theatrical tailor of 325 Broadway, announces that his Fall and Winter styles are now ready.

Thanksgiving week is open at the Grand Opera House, Boston, and the Novelty Theatre, Brooklyn.

Augusta De Forest will go with Salvini this season.

The New Opera House at Waukesha, Wis., will open about Oct. 10 and wants an attraction. The house seats 900 and has a population of 6,000 to draw from. Hartman and Markward are the managers.

Sydney Chidley, late scenic artist of A. M. Palmer's Theatre, can be addressed care of this office.

General Sherman says that every American citizen should see *Shenandoah*, and judging from the immense success it has met with in every city in which it has been played, it seems certain the grand old General's advice is being followed. *Shenandoah* is undoubtedly one of the greatest box-office successes ever known. It will soon be seen in this city again.

Daisy Lovering is meeting with much success with Dan Sully in *The Millionaire* this season.

A farce-comedy is wanted with a leading role for light comedian.

Arthur W. Tams will rent or sell orchestrations and librettos for grand and comic operas. His address is 416 West Twenty-eighth Street, New York.

Tellula Evans, prima donna, is at liberty. Jessie Williams gives lessons in vocal culture at 245 Sixth Avenue, New York.

J. F. Burrill has not signed for next season.

All contracts made with P. H. Lehman of the Wieting Opera House, Syracuse, N. Y., will hold good with H. W. Stimson, the acting manager, and all communications should be addressed to him.

Rose's New Opera House at Hillsboro, Texas, will be ready to book attractions after Oct. 10. A first-class comedy is wanted for Oct. 15.

LETTER TO THE EDITOR.

THE HANLON-VOLTERS VS. THE HANLON-LEES.

BOSTON, Mass., Sept. 1, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Permit me to say a few words in answer to the letter from the brothers George, William and Edward Hanlon, published in the last issue of *The Mirror*. Their communication is calculated to injure the Hanlon-Volters in their profession and to leave an impression on the public mind that we are endeavoring to palm off spurious artists under a well-known name. No one knows better than your correspondents that this is not so.

We have never claimed a blood relationship between the Hanlon-Lees and your correspondents. They are the Hanlon-Lees; ours are the Hanlon-Volters. But we do claim this, that two of the men now performing at the New York Academy of Music under the name of the Hanlon-Volters are original Hanlons, inasmuch as they were members of the troupe of trapeze performers of that name who were here in 1870. They were then called the "Hanlon Midgets," and were the apprentices of Thomas Hanlon, now deceased. If they were entitled to the name Hanlon then, why not now?

We further claim that the miraculous feats now performed by the Hanlon-Volters at the Academy have established for the trio a world-wide distinction. The Hanlon-Lees, great in their day as aerialists, would no more have dreamed of attempting the feats of the Hanlon-Volters of to-day than they would now of returning to the business in which these lads helped to earn for them the reputation they now enjoy.

On the return of the Hanlon troupe to Europe the older members abandoned gymnastic performances and took to pantomime. This was about the year 1870. The Hanlon midgets, having by this time completed their term of seven years' apprenticeship, then engaged in midair feats on their own account under the name of the Hanlon-Volters, there being an understanding on both sides that the "midgets," now grown up, should enjoy the privilege of using the Hanlon name, to the fame of which their marvelous skill and daring had contributed so largely. In pursuance with this mutual agreement the lads retained the name which they had helped to make famous, only adding to it the suffix of Volters—Hanlon-Volters. That such an agreement did exist is evidenced by the fact that a serial in *the Academy* used without opposition from the Hanlon-Lees the title of "Hanlon-Volters" when both the Hanlon-Volters and Hanlon-Lees were appearing simultaneously at the Alexandra Palace, London, in 1870, the former in their aerial gymnastic display and the latter in "Le Voyage En Suisse" on the stage.

When it is borne in mind that during the seven years' apprenticeship of the "midgets" they never received a penny in payment of their services, these privileges would seem only just.

The new firm of Hanlon-Volters soon acquired a reputation that has never been equaled by any trapeze performers in any part of the world. They have appeared in every city in Europe, and their fame has eclipsed that of their late masters. In Paris, where their extraordinary feats caused the vast Hippodrome to be crowded nightly, William Hanlon, the elder, called on his former apprentices and congratulated them warmly on their success and on the credit they were winning for the name of Hanlon. Does this look as if the elder Hanlons objected to the name being used?

And again, did these Hanlon-Lees put forward the slightest objection to the use of the name from the time of the announcement of the coming of the Hanlon-Volters to the hour of their debut in New York? Indeed, to show beyond question how ridiculous their present demurral is, we give here two telegrams received by William Hanlon after his recent fall at the Academy of Music:

"DETROIT, Mich., Aug. 25, 1890.
To Hanlon-Volters, Academy of Music, New York.
Just read report. Earnest condolence, speedy recovery, and success to you all."

"COOPERSTOWN, N.Y., Aug. 25, 1890.
To William Hanlon, Hanlon-Volters.
Very sorry for your fall. Congratulations on narrow escape. Trust you will be right soon again. Kind regards to Bob."

WILLIAM HANLON.
Would any man in possession of his senses address another as William Hanlon, or John Smith, as the case might be, and then immediately after deny the right of that man to use the name? If the whole thing were not so invidious it would be simply preposterous.

We do not care to fathom the reason that prompted the Hanlon-Lees to write the communication in question. We prefer to let the matter drop and let the public judge for itself. The Hanlon-Lees were evidently anxious to advertise their new spectacular production at the expense of the world's greatest trapeze artists. If so, they have succeeded.

Yours truly,
RICHARD HANLON.

A DISPATCH from Philadelphia states that the Little Tycoon opened at the Chestnut Street Opera House, Monday night, to a crowded house.

IN OTHER CITIES.

CINCINNATI.

CINCINNATI.

A Fair Rebel, presented at Henck's during week of 8-13, is a very effective war drama written by Henry Marion, a young journalist of Washington, D. C., and it scored a pronounced hit. The piece is cleverly constructed, the action lively, and in the hands of so capable a co. cannot fail to achieve success. William D. Ingram, of this city, appeared to advantage in the role of Major Montieth, while Edward R. Dawson acquitted himself with credit in the role of Col. Mason. Fanny Gillette as the heroine was well received. A Brass Monkey week of 15-20.

Despite inclement weather and an increase of fifty per cent. in the admission, *The Sea King*, presented week of 8-13 at the Grand by the William J. Gilmore Opera co., fairly packed the house during the engagement. The opera itself scored a veritable hit, and a number of its most catchy airs are now being whistled and hummed on the streets. R. E. Graham as Don Bamboula, Mark Smith in the title role, Ada Glasca as Dolores, Katie Gilbert as Rosita and Augusta Roche as Donna Olina earned off the honors of the week and were thoroughly satisfactory in their respective roles. Graham's work deserves more than passing notice. The opera was staged most creditably. Hermann's Transatlantic week of 15-20; Roland Reed 22-27.

W. H. Powers' *Fairies Well*, headed by Carroll Johnson, filled out a successful week at Henck's closing 15. The star duplicated the success scored on his original appearance at this house in December last, his singing and dancing being heartily encored. During the week W. H. Powers himself assumed the role of Dan Carmody, and his acting proved that in assuming the managerial role he had not entirely forgotten the artistic. The support was efficient and the staging satisfactory. Hallen and Hart in *Later On* week of 15-20. Milton Nobles 22-27.

Fabio Romani, with Walter Lawrence in the title role, was accorded a most satisfactory audience during its week's stay at Harris'. The piece, patterned somewhat after the order of *Monte Cristo*, is interesting to the denouement, and Mr. Lawrence's support at the hands of Frances Field and Charles Farwell was in keeping with the general excellence of the performance. Fleming's *Around the World* week of 15-20.

The Henry Burlesque co. closed a very successful week at the People's 13. The troupe is headed by McIntyre and Heath, both popular artists in their line, who scored a hit in their black face specialties. Crowley's burlesque prima donna business evoked considerable applause. The other features of the performance were Will West and Eldora, the juggler. A burlesque on the Gondoliers entitled *The Gon-doliers* was exceedingly well rendered. *Grieves' Burlesque* co. week of 15-20.

With an obstreperous star, a disgusted author and the majority of the co. up in arms, the career of *The Hustler*, to my thinking, is not destined to be an expensive one. In fact, during one of the evenings last week at Henck's, Flora Moore of the co. was leading soprano of Trinity Church in this city.

Manager Ranforth entertained a number of professionals visiting at his suburban residence evening of 11.

The open-air performance of *As You Like It* last week by Charlemagne Koehler and Cincinnati talent, was largely attended and netted quite a considerable amount for a deserving charity. Mr. Koehler's impersonation of Orlando was the feature of the performance.

Manager Fennessy, of Henck's, has removed from his Kentucky farm to the city for the winter. Will Fennessy, in advance of the Emma Juch Opera co., dropped in on me 6 looking vastly improved in health after a year's absence on the road.

KANSAS CITY.

The season at the Coates opened most auspiciously 8 with A. M. Palmer's Madison Square co. in *Jim the Penman*. The audience was a large, brilliant and appreciative one. *Still Alarm* for the remainder of the week.

Patti Rosa opened her season at the Gillis 7 with her revised version of *Imp*, by Clay M. Greene, before a large audience.

A Pair of Jacks, much improved and very much stronger than when presented here last season, was the bill at the Ninth Street week of 8-13, and filled the house at every performance.

O. P. Sisson's *Wild Oats* did a good business at the Midland week of 8-13.

The season at all the houses is now well under way, and the time at all of them is well filled.

D. Austin Latshaw, the efficient dramatic editor of the *Times*, has just returned from a pleasant trip to his old home in Pennsylvania. He assumes the same position with the *Times* this year.

The theatre orchestras play the audiences out to the tune of *The Star Spangled Banner* again this year. The custom *Tim* M. Greene instituted is destined to find favor.

In order to get the fire engine used in *The Scill Alarm* on the stage, a large opening had to be cut in the south stage wall of the Coates. This may also prove of use when John L. Sullivan appears at the house.

That Swede, which is the bill at the Midland this week, is the product of Con T. Murphy's pen. Mr. Murphy will be here to personally direct the performance.

P. F. Baker's new topical song, "Our

National Game," is the production of H. O. Wheeler, the leader of the Gillis house orchestra. The words were written by Percy Kingsley. The song made an immense hit at the Ninth Street. Mr. Wheeler is becoming quite noted for his musical productions.

H. X. Nelson, the author and star of '99, which seems to have found favor in Chicago, is a Kansas City man. His many friends will be pleased to learn of his success. He will be seen here in the play during the season.

A. D. Maileira, a local basso, was tendered a complimentary concert 9 by local musical talent of the city, on the eve of his departure for Chicago, where he becomes a pupil of Mr. Whitney Woodbridge, the noted tenor.

George S. Miller, the proprietor of *A Pair of Jacks*, is in the city looking after his interests.

Will A. McConnell, of *The Fakir* co., and Agent Turner, of Shepard's Minstrels, are in the city doing efficient work for their cos.

Will O. Wheeler, of *A Pair of Jacks* co., presented Manager Judah with a handsomely carved Japanese cane, which he brought from Victoria, B. C.

BOSTON.

Reference has several times been made to the new spectacular drama, *The Soudan*, which Manager Tompkins secured last season in London and which was brought out 16 at the Boston Theatre. The piece is a strong one, aside from its scenic attractions, and bids fair to equal in popularity *The Exile*, a never-failing card at the Boston. The piece deals with the war in the Soudan, and illustrates the struggles of the British army when forcing its way up the Nile. It is splendidly staged and the co. is a strong one.

John J. McNally's new piece, *A Straight Tip*, made a great hit at the Hollis Street week of 8-13, but the author felt that he would rather have had it played as he wrote it, with a fair discount on the success than have it cut and carved as it was to suit the so-called popular taste. It was intended for a comedy, but it was made into a farce by a liberal cutting down of the text and the introduction of variety work. It is a great advance on *Up-side Down*, however, and will, doubtless, be a profitable investment for Mr. McNally. The managers have spared neither money nor pains to make it a "go." They have brought together one of the best farce-comedy cos. in the country. James T. Powers is a host in himself and with him are associated such players as Peter Italy, Jere McAuliffe and John Sparks, with Emma Hanley as the leading lady. Corinne week of 15-20. Augustin Daly's co. week of 22-27. James O'Neill week of 29 in *The Dead Heart*.

At the Park Theatre Donnelly and Girard are working *Natural Gas*, with new scenery, new costumes, and new specialties.

The English Rose continues to draw large audiences at the Museum.

Kate Claxton and Charles A. Stevenson with an excellent co. presented the popular old melodrama *The Sea of Ice* 15 at the Grand Opera House. Both are great favorites in this city, and have never failed to draw good houses.</

THE NEW YORK DRAMATIC MIRROR.

open, it will make up for lost time. The plays booked at this house will serve to pack it every night if the people can appreciate Manager Ron's kindness and trouble in bringing them to New Orleans.

Manager Arthur Lurien, of the French Opera co., left this city 5 for Paris to bring back the troupe with him. He did not intend to go back for them, but as he wants them to have every comfort, he thought it best that he should be with them.

John Connor, who had signed with Jennie Cale, died in this city 6.

Your correspondent has been requested to announce the fact that Messrs. Bushwood and Elliott are no longer connected with the Greenwill Opera House at Fort Worth.

BALTIMORE.

The attendance at Ford's Opera House during the week closing 13 was good, but the bill given by Herrmann's Transatlantiques was only fair. One or two of the features were novelties, the balance were conventional. The acrobatic act of the Glisseneers was specially fine. Gus Williams and John T. Kelly in U and I week of 13-20.

Bobby Gaylor in An Irish Arab has been pleasing well filled houses at the Academy of Music, and the play, the co. and the star seemed to catch on. As the Grand Vizier, Bobby Gaylor was unctuous and droll, his dialect natural and funny, and his comedy free from the usual well-worn gags. The mounting and costuming given the piece were picturesque and pretty, and the support by James Ward, Clarence Handyside, James Brophy and Jessie Story excellent. The Sea King week of 13-20.

J. Z. Little closed a week of excellent business at Holiday Street Theatre 13, where he presented his well-known version of The World. The house was filled throughout the week and the audiences were enthusiastic and liberal with applause. The scenic effects were excellent; the co. rather weak. Lillian Lewis in Credit Lorraine week of 13-20.

Ten Thousand Miles Away drew two good-sized audiences a day to Forepaugh's Temple Theatre last week and was given in good style, with effective stage accessories and a good on Barlow Brothers' Minstrels week of 13-20.

The Parisian Folly co. gave a very weak show to good houses at the Monumental Theatre week closing 13. Lester and Allen's Vaudeville Stars week of 13-20.

Dan A. Kelly, supported by Joan Craven, appeared in Leome, the Wait, at Front Street Theatre to large houses. Barry Johnson in Eagle's Nest week of 13-20.

Lillian Grubb (Mrs. David Hayman), who died at her home in this city 7, was buried from Holy Trinity P. E. Church on Tuesday afternoon, Rev. J. J. Sams officiating. The funeral was very largely attended, and the floral tributes were many and beautiful. Among the pall-bearers were Managers Tunis F. Dean of the Academy of Music and Charles E. Ford of the Opera House.

The will of Patrick Harris Eagan, known in the theatrical world as Patrick Harris, was filed in the Orphans' Court 13. All his estate is left to his wife, and she is appointed sole executrix without bond. There is also a request made that no inventory be made of the estate. The law, however, requires an inventory to be made. A nominal bond of \$1,000 was given. The will was executed in Hamilton County, Ohio, July 6, 1886.

ST. LOUIS.

The vivid and intensely realistic war drama, Shenandoah, was presented at the Olympic Theatre week of 7-13. From the rise of the curtain to its fall, stirring and exciting incidents of the late war were introduced, arousing the audiences to the highest pitch of enthusiasm, and recalling familiar scenes to the many veterans on both sides, who were present in large numbers. The attendance was large and fashionable. The Charity Ball week of 13-20.

The Crystal Slipper played to immense audiences at the Grand Opera House during the week of 7-13. Julia Marlowe 13-20.

The Fast Mail, at Pape's Theatre, was a most realistic and thrilling melodrama, with four scenes that were particularly taking and sensational, viz.: the steamboat, the train of cars, the fast mail taking the mail pouch, and a view of Niagara Falls. It drew large audiences during the week. Beacon Lights week of 13-20.

A Soap Bubble was presented at Havlin's Theatre week of 7-13 to fair attendance. Ranch King week of 13-20.

The new Michael Strogoff, under the management of G. W. Mitchell, played to large and delighted audiences at the Standard Theatre week of 8-13. Lily Clay Burlesque co. week of 13-20.

The St. Louis Exposition continues to draw large crowds day and evening.

The audience at the Grand Opera House at the matinee, 10, to witness the Crystal Slipper, numbered 2,354 people. That beat the Wednesday matinee of the same attraction last year by 321 people. Owing to the large audience attending, an extra performance 13 will be given, and then the company will leave direct for San Francisco, opening there 22. They play a return date in November at the Olympic Theatre.

Manager Havlin was in the city 10, to attend to some business. He was much pleased with the business being done at both his houses, Pape's and Havlin's Theatre's.

Handsome souvenirs were presented to the ladies attending the Shenandoah performance 8. It was the first anniversary, and the souvenir was a bronze medallion of Gen. Phil Sheridan, with the words "Commemoration of the First Year of Shenandoah Olympic Theatre, September 8, 1886," and in the lower left-hand corner a fac-simile of Gen. Sheridan's signature. The medallion is handsomely mounted on purple plush. Owing to their great demand the management has arranged to present one to each lady attending night of 13, also.

An attachment was made on the wardrobe of Frank Daniels, not he of Little Puck, but

a member of The U. S. Mail co. by Andrew Fonger, a theatrical costumer, 6.

The Miss Rubens did not join the U. S. Mail co. Miss Lorraine left for New York 7. "M. Eugene," a member of the Crystal Slipper co., became demented after the performance on the first night, and, wandering off, was not found until the next day, severely injured.

The few members of the Theatrical Brotherhood of stage hands made an effort to spoil the spectacular performance of the Crystal Slipper on its opening night at the Grand Opera House by carelessness in setting the stage and lighting. The new men employed at the house got ready the elaborate stage setting in three hours' time on Sunday afternoon.

Mr. and Mrs. Gilbert, parents of Jennie Gilbert, wife of E. H. Gotthold, of The Fast Mail, celebrated their seventieth birthday and fiftieth anniversary of their wedding at St. Augustine, Fla., this week. They are both in excellent health.

An innovation has been introduced at the Grand Opera House. Boys dressed in uniforms, with brass buttons, pass ice water among the ladies at the matinee and evening performances. This is something that has never been done at any of the theatres here, and it is appreciated by the ladies.

CHICAGO.

A Texas Steer packed the Grand Opera House nightly week of 8-13. This is by far the best thing Mr. Hoyt has written. The theme is new and admirably carried out.

There is a falling off from the promise of the first two acts toward the close, on account of

noisy demonstration taking the place of lively comedy. But the piece as a whole is pleasing and made a great hit. It remains another week. Tim Murphy as Maverick Brander did exceptionally good work.

Bille Beard, Jr., returned for a brief period to the Opera House and, with its many attractive features added to it, has proved as popular as ever. John Gilbert as O'Mahdi Benzini is new and original, and all the newcomers in the spectacle acquit themselves well as burlesquers. Laura Clement is the Selim and Jennie Sellers the Ayesha. The same hill week of 13-20.

At Hoddy's the Lyceum co. closed a most prosperous season of four weeks, presenting Charity Ball to the capacity of the house. This week another treat in high comedy by an organization of famous actors will be seen.

A. M. Palmer's Madison Square co. will play Aunt Jack and may be seen in other popular pieces.

There has been no diminution in the size of the audiences that attend The County Fair. The wonderfully realistic horse race nightly arouses the greatest enthusiasm. It proved too exciting for one of the spectators a few nights ago, and, in the midst of his applause for the winning horse, he fell dead from heart disease. Of the cast, the work of W. H. Burton, Charles J. Jackson, and Fannie Denham Rose is particularly clever. The same continues indefinitely.

At the Haymarket, the popular actor James A. Herne in Hearts of Oak, drew splendid audiences week of 8-13. J. K. Emmett, the ever popular comedian, will be seen in one of his well-known characters week of 13-20.

The week of opera at the Alhambra was the means of attracting considerable attention to that theatre and it is likely to become one of the popular places of amusement in the city.

The Great Metropolis proved a drawing card, and it will be followed this week by R. D. MacLean and Marie Prescott in Shakespearean roles.

Milton Nibbles has had a successful week at Havlin's in The Phoenix. One of the Finest week of 13-20.

One of the funniest farces seen here for a long time is The U. S. Mail, in which a series of comic incidents are depicted by C. B. Hawkins, Frank David and Sam Reed. The piece is a go of the most decided sort.

At H. R. Jacobs' Clark Street Theatre R. D. MacLean and Marie Prescott did a fair amount of business in a round of legitimate drama. Miss Prescott played Iago to MacLean's Othello with success. Mr. MacLean is an actor of great merit, and his Spartacus is a fine piece of virile acting. Bunch of Keys week of 13-20.

At H. R. Jacobs' Academy Agnes Herndon gave a fine impersonation of La Belle Marie, and the week was profitable. The Great Metropolis 13-20.

Christopher Columbus made a hit at the People's. This may have been due to the World's Fair boom now on in this city, as the play is not calculated to take a high place on the stage. The Dear Irish Boy week of 13-20.

Marguerite Fish in Erma the Elf proved attractive at the Standard Theatre. The cast is exceptionally good, and Miss Fish should be able to make her venture a success.

Carrie Lamont in La Cigale made a hit at the Criterion week of 8-13. A Barrel of Money, a new farce, week of 13-20.

The Kelly and Leon Minstrels are meeting with favor. The entertainment is good, and the little theatre is likely to become a popular resort.

The Auditorium will open its second opera house 15 with the Duff co. in Iolanthe. The co. includes Marion Manola, Laura Joyce, Louise Beaudet, Charles Bassett, Digby Bell and others.

Horace McVicker has accepted the business management of the Shenandoah co., pending the rebuilding of his father's theatre.

WASHINGTON, D. C.

Jane Coombs, who has not been seen here for more than fifteen years, appeared to fair houses at Albaugh's in Bleak House, The Dressmaker, and Camille week of 8-13. Kralfs' Around the World week of 13-20. The Sea King week of 22-27.

Thatcher's Minstrels to fine business at the National. Dark Secret week of 13-20. Ted Marks' Internationals, 22-27.

Lillian Lewis has drawn well at Harris' in her new play. Credit Lorraine. X. S. Wood week of 13-20.

German's was packed nightly to see Sam T. Jack's Credit Folly co. The Parisian Folly co. 13-20. Lester and Allen 22-27.

I think the Jane Coombs management make a mistake in distributing advance "press notices" of such an extravagantly fluttering character. Not one woman in a hundred could come up to the expectations raised, and disappointment is inevitable, even if one only believed half of what was said of her "beauty, marvelous voice and fine acting." She is a good looking woman. Perhaps she has a cold this week. Anyhow her voice was far from melodious or well managed.

Lillian Lewis had herself photographed the other day in a coffin, with flowers strewn about her. If for advertising purposes I think she must be yearning for an idea. Such freaks are calculated to bring discredit on the stage, which has enough to bear already.

Blanche Chapman Ford is at home looking very well. She has not settled on anything positively yet for the season.

MINNEAPOLIS.

Kate Clanton in The Sea of Ice did a good business at the Grand Opera House, considering the antiquity of the attraction, week of 8-13. Bottom of the Sea 13-20.

Considering the heat and the number of times that the play has been seen in this city, Paul Kauvar did remarkably well at the Park Theatre. This season's cast is a very decided change for the better. Shenandoah week of 13-20.

It is announced that Holmes' new Star Theatre will positively open 15.

Work on the new theatres—Herrmann's and Hyde and Behman's—is progressing slowly, but—it is to be hoped—surely.

ST. LOUIS.

De Wolf Hopper gave Castles in the Air at Lee Avenue Academy week of 8-13. Outside of De Wolf Hopper, Della Fox and Seabrook, the singing was very poor. Excellent houses at every performance. Paul Kauvar week of 13-20.

The Amphion was crowded all the week to see McKee Rankin in The Cuckoo. Joe Sutherland as Tilly, Fred Mower as Zeb Hawley and W. H. Currier as Jim Hogan, a sport, could not be improved upon. Miss Sutherland's singing and dancing were very fine. Lotta in Musette and Fleurette week of 13-20.

Doré Davidson and Ramie Austin in Guilty Without Crime packed Proctor's Novelty night of 8-13. Vaidis Sisters' Novelty on, week of 13-20.

Fred Ronley's Ideal Vaudeville co. did good business at the Grand last week. Fair co. including J. H. Dougherty, Frank and Will Evans are excellent. May Davenport's Burl sque co. week of 13-20.

With all the improvements made in Brooklyn proper, the Eastern District still can hold its end up. We have five theatres, all good ones, and well managed, too.

Our old friend, Ned Harrigan, comes to see us at the Amphion 22 for a week. He can rest assured of a cordial reception.

The changes in the houses at the Lee Avenue have made a great improvement in that house.

The Lee Avenue raised their prices last week, a mistake in most instances, however.

PITTSBURGH.

Frank Daniels, supported by Bessie San son and a very clever co. of comedians, closed a good week's business at the Bijou 13. Siberia week of 13-20.

At the Grand Opera House Arthur Rehan's co. was seen during the week in Under the Gaslight. A fair week's business was done. Marie Wainwright week of 13-20.

Grieves' Specialty co., a vaudeville comb. of considerable merit, did a large business at the Academy. Sam Jack's Burlesque co. 13, week.

At Harry Davis' Theatre the Venetian Lady Troubadours drew large audiences.

Dan McCarthy's True Irish Hearts co. closed the week at Harris' profitably. One of the Finest week of 13-20.

Shaffer and Blakely, the comedians, were in town last week. They left here to New York, where they will organize their new vaudeville co.

Manager E. D. Wilt, of the Grand Opera House, together with his orchestra and stage hands and Arthur Rehan's co., went to McKeesport, Pa., 13, where a complete performance of Under the Gaslight was given.

Marie Wainwright will be seen as Viola in Twelfth Night during her engagement at the Grand Opera House.

Harry Hotto and James F. Crossen, of Under the Gaslight, were both members of the stock in this city twenty-four years ago. Harry's young son is also a member of the co.

The Clipper Theatre remained dark week of 8-13. Cyrene Specialty co. 13-20.

Fin Reynolds, of this city, has joined A. T. S. Soldier.

Bobby Gaylor will soon be seen at the Bijou in An Irish Arab.

Manager Gulick, of the Bijou, has returned home from New York.

Dick Quilter, of this city, has accepted the position of stage manager with the McCaffrey-Tempsey comb.

THE BEST.

Buffalo Courier, Sept. 12.

The Mirror is starting out again with some bright, breezy, first-page essays. That in the current number is by William Archer, of London, on "The Old Criticism and the New." The Mirror is the best journal printed devoted to theatrical topics, and it is just as much enjoyed by the general public as by members of the dramatic profession.

CORRESPONDENCE.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach The Mirror on the days specified will not be published.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE: Dark. DEEMS: Fair week. Oct. 13, is open here. Big business is assured.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: This to S. R. O. J. H. Wallack & in Sam Houston to a good-sized audience.

COLORADO.

DENVER.—Judging from the number of people who saw the Old Homestead at the new Broadway week ending 6 that wholesome attraction could stay and pay for a run longer than it is booked. The gross receipts for the seven performances were a few dollars short of \$1,000. The second and last week of the engagement started last night (6) in a correspondingly heavy manner. Still Alarm week of 13. Popular priced co. will be booked at the Auditorium provided they are standard attractions.

It must be said that the Palmer co. has given its finished production a larger audience in the Auditorium which attended the Taboo last week of the engagement, which terminated on Aunt Jack as the better of the two as a drawing card. Captain Swift being only fairly well attended. I thought of an entirely different type. Mr. Carlton has one of the best on he ever brought West. It is large and well trained, as is customary with anything under the Carlton management. The work began well last night with The Brigands. Queen's lace Handkerchief, Nannie and Dorothy is the repertoire. Week of 13. house closed for repairs, and they are to be extensive, too. Electric wires are to be strung, new chairs put in, etc. Robert Mantell is the next attraction. This is the last week of the California Opera co. at the Fifteenth Street Theatre. Nellie McHenry week of 13-20.—ITEMS: Manager McHenry has returned from New York. The new theatre in Pueblo will open Oct. 6, with the Duff English Opera co. as the attraction. Maurice Barrymore took part in an amateur affair while he stopped in Denver. The reason he did was because the promoter, Dear Hart, used to teach him in merry England, or old Ireland. I don't know which. Edwin Rostell is to produce Convict's Daughter at the Fifteenth Street Theatre shortly.

painting, new scenery and stage settings, and the floors have all been recarpeted with Marquette carpets.

DETROIT. — **GRAND OPERA HOUSE:** The Fakir is played to a large and enthusiastic audience. There are several good features in the piece, but it hardly comes up to expectations. — **PERSONAL:** Gilbert Gersuind left here to join the Bostonians. Miss Germino has quite a local reputation as a singer, and no doubt will make a success in her chosen profession.

GRIMSBURG. — **OPERA HOUSE:** Sheppard's Modern Minstrels 6; fair business. — **THE FAKIR:** 6; large house; general satisfaction. — **PERSONAL:** F. E. Marquette has become star manager of the New Auditorium here, succeeding Lem Wiley, of Boston. His advertisement will be found elsewhere in *The Dramatic Mirror*. Mr. Marquette is a genial gentleman, whose word is as good as his bond, and both of them "go" at the banks here.

IOWA.

DUBUQUE. — **GRAND OPERA HOUSE:** Lilly Clay 8; fair house.

MUSCATINE. — **TURNER OPERA HOUSE:** House dark all last week. The Paston Theatre co. of good business; poor co. — **ITEMS:** Mr. Paston and his co. came here Sunday morning by boat from the South Paston told Manager Smith that he had a good co. and wanted to play at Muscatine. Manager Schmidt played him one night, and once was enough for him.

DES MOINES. — **FOSTER'S OPERA HOUSE:** The Olson to a packed house every night during the week ending 6. — **GRAND OPERA HOUSE:** Frankie Jones to good business week ending 6. — **CAPITAL CITY:** Burlesque co. to good business week ending 6. — **PERSONAL:** D. P. Hennessy, of the Thomas W. Keene co., was in the city, and made us a pleasant call. — S. W. McKinney of The Shattuck and W. B. G. co. of Mantell's co. were callers 8-9.

INDIANA.

INDIANAPOLIS. — **ENGLISH'S OPERA HOUSE:** The Limited Mail 8-9, being the opening of the season at this house, the audiences that assembled during the engagement were tremendous and highly enthusiastic over the play, which is constructed on the conventional melodramatic style, but the original spectacular effects introduced will aid a great deal in making it popular. English Minstrels assumed the leading part in a melodramatic number, and Master Harrington did some clever acting for one so young. — **PARK THEATRE:** An Irishman's Laundry, the offering for the week ending 9, and seemed to please the large crowds that witnessed it every night. — **ITEMS:** Dickson and Talbott have imported fourteen musicians from other cities to fill out the orchestra at the Grand. — Mrs. George S. Knight is visiting friends in this city. — Howe and Sisson's Wild Oats were much admired while here for \$2.50, but the matter was adjusted and the co. left to fill engagements. Mr. Howe retired from the firm, and is still in the city organizing a new co. — William Manning is organizing a co. to play The Gypsies' Warning. — Will Turner, treasurer at the Park, will go in advance.

FRANKFORT. — **COLLEEN'S OPERA HOUSE:** The Fakir formally opened this house for the season 8-9. — **S. R. & Mr. Crane's Rip Van Winkle co.** 6; good business. — **LAFAVETTE.** — **GRAND OPERA HOUSE:** The Fakir 6-7; fair business. Fitzpatrick's Rip Van Winkle co. 6-7; very small business. — **The Limited Mail** 6-7. — **ITEMS:** J. H. McNeil and E. D. Madelbauer joined the Rip Van Winkle co. at this place.

MONROE. — **OPERA HOUSE:** Golden Comedy co. 8-9; fair business.

WINCENNES. — **OPERA HOUSE:** Beachand Bowers' Minstrels played to a good house 6. Co. not as good as in former years. Clifton's Ranch King co. delighted a top-heavy house 8.

TERRE HAUTE. — **NAYLOR'S OPERA HOUSE:** Fitzpatrick's spectacular Rip Van Winkle 8-9; light business. Beach and Bowers' Minstrels 8; satisfactory business.

MAINE.

PORTRLAND. — **THEATRE:** The regular season opened 8 with Ada Gray in the old familiar East Lynne, supported by a co. who were far superior, artistically, to the unattractive star. Business has been good, considering the number of performances.

CITY HALL: The ever attractive Evangeline, with its wealth of pretty costumes and lovely music, drew a good-sized house 8, and gave the ultimate satisfaction. Gertrude McLean as Gabriel, Miss Waters in the title role and Miss Loraine as the character of Catharine, especially portrayed by Richard Harrow. — **ITEMS:** Ben Lorraine, who goes with the Bancroft Opera co. this season, joined the co. and appeared in James Strop in Ermine at the first performance, making a great hit. — Lorraine is making quite a hit as Felician in Evangeline, and dresses the part in exquisite taste. The alterations at the Theatre, which Manager Luthrop has leased for five years, include several new exits, which were badly wanted. — Charles Platts, advance agent for Social Session co., was in town 6, as was also Mr. W. Longdon of Booth's Babes. — Frank Berndall joins the Gran Opera co. at Norfolk 8. — He has been making things lively hereabouts. — The Bancroft Opera co. open their regular season at Succop's 8. The co. includes Jessie Gray, Sadie Cushman, Alice Casey and Gertrude McLean. Ben Lodge, Bill Kodine, Charles Osborne, Jerry Slattery, and a chorus of twelve people. — **Advances from George Sammons report Good Old Times as being one of the successes of the season.** — Manager Ira Stockbridge opens his season in October with the Bostonians. His course will include Herrmann, Strauss, lectures by Standard, Mrs. Frank Leslie, and several fine musical attractions, among them the Symphony orchestra.

WATERVILLE. — **CITY HALL:** French's Little Lord Fauntleroy 8; fair house.

MASSACHUSETTS.

WORCESTER. — **WORCESTER THEATRE:** Bad weather made the business rather light week of 8-9. My Jack, Gormans' Minstrels and Old Jed Prouty were the attractions. A Straight Tip 15-17. — **THE MUSE:** The Blackthorn was played during the week to fair business. Go-won-the-Mohawk, the Indian Mail Carrier week of 15-16. — **ITEMS:** Mr. Will J. Banks has assumed the duty of treasurer at the new theatre, taking the place of Julius Pfeifer, who has gone with the Howard Specialty co.

NEW BEDFORD. — **OPERA HOUSE:** The Water Queen, 8; Old Jed Prouty, 8; fair houses. — **LIBERTY THEATRE:** Specialty co. to good business. — **ITEMS:** William Trawley and Thomas Ramsdell, of this city, have joined the Old Jed Prouty co., playing minor parts.

LOWELL. — **OPERA HOUSE:** Roland Reed in The Woman Hater and Lend Me Your Wife 8-9, to large and fashionable audiences. — **MUSIC HALL:** Small house. — **MUSIC HALL:** Two Old Crookes 8 to a crowded house. Vaidis Sisters, one of the best specialty cos. seen here for years, 8-9, to very light business. — **ITEMS:** Gilbert L. Tracy has left the Mansions and is at home in this city arranging the musical numbers for French and Cawley's Uncle Tom. — The Two Old Crookes are doing a good business. — Manager Baker of Mr. Barnes of New York, informing him that a big house awaited him in that city. — Manager Baker opened the new house in Waltham 10. — Manager Simpson of South Framingham, was in town 10-11. — The Musee did a good business week of 8-10, and the stage performance is excellent.

SPRINGFIELD. — **GILMORE'S OPERA HOUSE:** Woman against Woman 8 to a fair-sized and appreciative audience. Louis Aldrich in The Editor opened a good-sized audience. Roland Reed in The Woman Hater's convulsed a large and audience throughout that piece with his excellent comedy work. His songs also made a hit. — Rice's Comedians co. in The Heart of Pecking, to good

business. — **SHAWNEE THEATRE:** Variety week of 8-9; good business.

ADAMS. — **OPERA HOUSE:** A Clean Sweep 8.

WICHITA. — **WICHITA OPERA HOUSE:** Harriet and Von Leer in On the Frontier to a small house. The stars are very good in their respective parts, but the support is weak. Evangeline to a full house, giving entire satisfaction. Thomas E. Shea was obliged to cancel his date for week of 8 on account of a sprained ankle. He will come later in the season.

NEBRASKA. — **OPERA HOUSE:** Frank Jones in Our Country Cousin 6, to a good house. The nail-sail song is a clever piece of mechanical work. Two Old Crookes 8, to a good house. The co. presenting this very laughable comedy are artists of the highest order. The costumes worn by Miss Deaves are very beautiful. Frank Wills as the fumbler, reported his former success in that role. — **PERSONAL:** Your correspondent enjoyed a very pleasant hour with Frank W. Wills, Charles Jerome and J. Herbert Mack of the Two Old Crookes 8.

NEW HAMPSHIRE. — **OPERA HOUSE:** Bowles' Burlesque 8; a front here 8. With the exception of a burlesque willie, who smoked cigarettes and talked through his teeth the co. was very good.

William Redmond in Herminie 8; fair business. — **ITEMS:** The Redmond co. will produce a new play the first of the year on the New England circuit. — Miss Swartz of the Redmond co. formerly resided in this city. — Northampton falls into line at last. Your correspondent persuaded our orchestra to play the national anthem at the close of each performance and they commenced 8.

NEW HAMPSHIRE. — **CITY HALL:** Two Old Crookes 8, to a very large house.

SALEM. — **SHAWNEE HALL:** Uncle Birnam 8; good house. Kirby's Water Queen 8; fair house. Natural 8; no good business.

CHELSEA. — **ACADEMY OF MUSIC:** Gormans' Minstrels gave a fine performance to a fair house 8.

HALF RIVER. — **ACADEMY OF MUSIC:** The Blackthorn, which was presented 8, makes virtue triumphant over villainy in the good old way peculiar to Irish drama. It failed to draw paying business. The Lyceum Theatre co. presented The Wits 8 to a large audience. — One of the treats of the season, The Corsair, with all its gorgious scenery, came 8, but failed to draw the dollars. It deserved a better fate.

SILVERFORD. — **MUSIC HALL:** Gordie and Von Leer's on the Frontier 8; good business. Audience well pleased. — **GORMAN'S MINSTRELS:** 8.

LEWIS. — **MEMPHIS HALL:** This house opened 8 with Women Against Woman. Weather unfriendly and poor house. 8; good. — **ITEMS:** W. Eugene Whitman, of this village, who is well known in amateur circles, has engaged with the Agatha Singers co. for the season.

WESTFIELD. — **OPERA HOUSE:** William Redmond co. in Herminie 8, owing to a violent storm, had a small audience.

MICHIGAN.

JACKSON. — **HINDMAN OPERA HOUSE:** Season opened 8 with Stair's Barrel of Honey co. Attainment good, and co. gave entire satisfaction. Primrose and West's Minstrels 8, to a large and well-pleased house.

— **ITEMS:** The new acts for the Opera House arrived, and were placed in position for the opening 8. They are very tactful and more roomy than the old ones, and will be much appreciated by the patrons of the house. — The following is the staff of the house for this season: James Green, manager; A. N. Sammons, treasurer; G. Ed. Boos, leader of orchestra; Alex. Tawse, head usher.

GRAND RAFFLES. — **POEY'S OPERA HOUSE:** Primrose and West opened the season proper at this house 8-9. The attendance was as large as it could be, while the performance was mettlesome. — **ITEMS:** Emma Abbott and co. sang Ermine 8-9; good business. — **WAIFS:** The scenery of Powers' looks fresh as a daisy. — The Democratic State Convention, which is being held here this week, is a boon to theatre managers. — Tinsell's nascally gang of play robbers, who received a well deserved scoring in last week's issue of *The Dramatic Mirror*, are still large in this State. — Primrose and West's orchestra closed each performance by playing "The Star Spangled Banner." It is now "The thing" at both our first class places of amusement, and is well received by the audiences.

BATTLE CREEK. — **HAMILTON'S OPERA HOUSE:** A Barrel of Money 8; good house.

LANSING. — **OPERA HOUSE:** Ed. Stair's Barrel of Honey 8; good business. Mr. Stair was formerly a Michigan editor.

GRUETZIE HALL. — **SOUTHERN HOUSE:** Mrs. Ross and Swift's Uncle Tom's Cabin co. 8; good house. — **ITEMS:** E. Kendall, a general favorite here, presented A Pair of Kids 8; to a crowded house. — A fair audience witnessed Under Two Flags, presented by Mr. Kendall 8.

MISSISSIPPI.

GREENVILLE. — **OPERA HOUSE:** George Wilson's Minstrels opened the season here 8-9. — **ITEMS:** More and better attractions are booked this year than ever before. — P. F. Baker makes his first visit to Greenville this Winter. Nearly all of the co. booked for this season are old favorites here. Among the best liked are Lizzie Evans, who brings her new version of Fogg's Ferry, Henshaw and Ten Broeck, with The Nobobs, Patti Rosa, Bettie Bernard-Chase, Frank Wills, Eddie Ellsler and Roland Reed.

MISSOURI.

HANNIBAL. — **PARK OPERA HOUSE:** The season opened with H. R. Stair's 8, when Katie Emmett presented The Walls of New York. — The Fakir 8; Andrew's Opera co. 8-9. — **ITEMS:** M. A. Warner and Price have fallen in line and give the pants "The Star Spangled Banner" a good night. — Stage manager Ed. Robinson of the Fakir has handled the Monmouth Baseball Club so skilfully this season, that he not only put shucks in his own pocket, but his men are the amateur champions of the State.

MEXICO. — **PEREZ GRAND OPERA HOUSE:** Wild oats played to good business. — Poor performance; play out. — **ITEMS:** Mr. Baker and Mrs. Southam were out here with Wild oats. Mr. Baker, a friend of the Fakir's Minstrels, and Mr. Harry K. de Leon, in advance of Ranch King, were both in the city this week.

SEDLER. — **WOOD'S OPERA HOUSE:** Duncan Clark's Female Minstrels 8; good business.

MISSOURI.

MINNEAPOLIS. — **GRAND OPERA HOUSE:** The Corcoran Brothers with Robert Mantell in the dual role of Louis and Fabian de Franchi, was given good business 8-9. — **BIJOU OPERA HOUSE:** M. B. Curtis in The Shattuck opened a week's engagement 8 to the capacity of the house. — **ITEMS:** Flint's Bright Lights co. gave an excellent variety entertainment to a large audience. — **ITEMS:** Frank Mordant of St. Louis' Curtis co. support was called suddenly to New York 8. His place was creditably filled by Pope Cook.

ST. PAUL. — **NEW MARKET THEATRE:** Frederick Cook and his excellent co. presented The Two-Off-Phans in a commendable manner, drawing good business 8-9. — **ITEMS:** **GRAND OPERA HOUSE:** M. B. Curtis in The Shattuck opened a week's engagement 8 to the capacity of the house. — **ITEMS:** Flint's Bright Lights co. gave an excellent variety entertainment to a large audience. — **ITEMS:** Frank Mordant of St. Louis' Curtis support was called suddenly to New York 8. His place was creditably filled by Pope Cook.

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ST. PAUL. — **THEATRE:** Eddie Ellsler and Oliver's

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Important Announcement!

WETING OPERA HOUSE, SYRACUSE, N. Y.

Notice is hereby given all MANAGERS, AGENTS and ATTRACTIONS that owing to the change of management of the WETING OPERA HOUSE, SYRACUSE, N. Y., all contracts made with P. H. LEHNEN for the above theatre will hold good on dates contracted for.

All communications in regard to the WETING OPERA HOUSE should be addressed to

H. W. STIMSON, Acting Manager.

X. R.—For time address as above. A few good dates open.

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A New York journalist is at work on a book to be called "The Rise and Fall of Comic Opera in America."

Oscar Wilde, the apostle of the lily, says: "The more insincere a man is the more purely intellectual his ideas will be." How intellectual the average advance agent must be!

A New York contemporary says that very likely the time is coming when the drama will not be given us in so many acts, as at present, but in so many rounds.

Tolstoi has nine children, the eldest of whom is a girl of eighteen who is a devoted disciple of her father. What an interesting young woman she must be!

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OLD GENTLEMAN (As he gives check to pretty young actress). "I have always longed to do something for Art!"

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REPORTER.—"How do you like America?" STAR ACTRESS.—"I do on America, you know, and am pawisively delighted to get back to it."

"The ugly and stupid have the best of it in this world." —*The Picture of Dorian Gray*.

What a good time Oscar must have!

MR. BARNUM says that every female dancer of the five hundred engaged in his show is accompanied by her brother, one of her parents, a husband or some near relative. Now that the ladies have adopted this unique plan, the question arises, what will they do with their "mothers" of last year?

MARIO MANOLA is suffering from nervous prostration. And Jeannie Winston is in the dismal dumps. All because a horrid man tried to take snap-shots of their tights. A Western sheet says, "these young women should go in a convent. No one ever heard Fay Templeton objecting to a little thing of that kind."

OURA is writing a play for Sarah Bernhardt. There is no truth in the rumor that one of the climaxes of the play is intensified by the divine Sarah diving into the mouth of a comet in the orchestra and coming out at the other end for an encore.

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BERNHARD is to essay Cleopatra now. How Shakespeare and Mrs. Potter will suffer!

STANLEY IN AFRICA is the name of a spectacle now being prepared for the stage. Stanley will know what real suffering is when he sees himself made a spectacle of by an American actor.

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N. Y. SUN—Another young actress revealed in Shakespearean roles at the Smallway Theatre is Miss Maida Craigen. She developed, as Hero, the best qualifications of a leading actress, and in the church scene, when accused by Claudio, was especially fine and intensely dramatic. She first played in Boston with Beauchamp in The Jilt, and then under the management of Mrs. Sibley, in the Boston Opera House, as Maudie Sargent, Marchioness in Prince Karl, and with Mrs. Farnum on her first appearance at the Fifth Avenue, and is now playing with the Booth-Mojeska company—Hero in Much Ado About Nothing, Flora in The Fool's Revenge, Mariana in Don Caesar de Butan, and Jessica in the Merchant of Venice.

N. Y. HERALD—Miss Craigen's Jessica was pretty, pretty, and prettissime.

N. Y. WORLD—Miss Maida Craigen was a very winsome Jessica.

BOSTON HERALD—The Hero of Miss Craigen was sweet and sympathetic, and she looked decidedly pretty enough to give plausibility to the details of the plot to turn the heart's fair thoughts.

N. Y. TRIBUNE—Miss Maida Craigen gave a careful performance as Mariana, marked especially by earnest feeling and grace of manner.

PHILADELPHIA TIMES—Miss Craigen was a pretty, girlish and animated Flora.

PHILADELPHIA EVENING—Miss Craigen in both looks and action was a charming little Jessica.

NEW YORK HERALD—Miss Craigen makes charming Flora. When she struggled against the temptation to answer her question over her acting was sweet, charming and natural.

CHICAGO TIMES—Miss Craigen put considerable fire into the part of Mariana and looked so ravishingly ravishing, in the last act especially, that one could scarcely blame the king.

CHICAGO EVENING—Miss Craigen delighted the eye with her attractions for the part with charming grace and winning modesty.

CHICAGO TIMES—Miss Craigen is excellent and going far to right Flora.

CHICAGO INTER-OCEAN—Miss Craigen is a thoroughly interesting, intelligent and effective Mariana.

BOSTON ADVERTISER—Miss Craigen was a sweet and winning Hero.

BOSTON GLOBE—The hero yesterday evening was Miss Maida Craigen. Avoiding the temptation to outstrip the part, she was successful in presenting the role naturally and effectively.

NEW YORK HERALD—Miss Craigen's Jessica was excellent in intelligence and spirit and she reads her lines with so accurate an understanding of their meaning and connotes the character with so correctly that she rarely fails in producing the desired effect.

BOSTON GLOBE—Miss Maida Craigen won warm assurance of her popularity on her entrance as Jessica. She gave an exceptionally fine picture of the young Jewish girl, her beauty fully attired in the costume of a small Oriental costume. It is needless to say that she did it all in a capital manner.

BOSTON HERALD—Considerable praise is due Miss Craigen for her Jessica.

Her dressing of the part was very picturesque and in acting it she was sprightly and flexible, besides giving rather more feeling and worth to the desirous man than perhaps she ought to have.

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